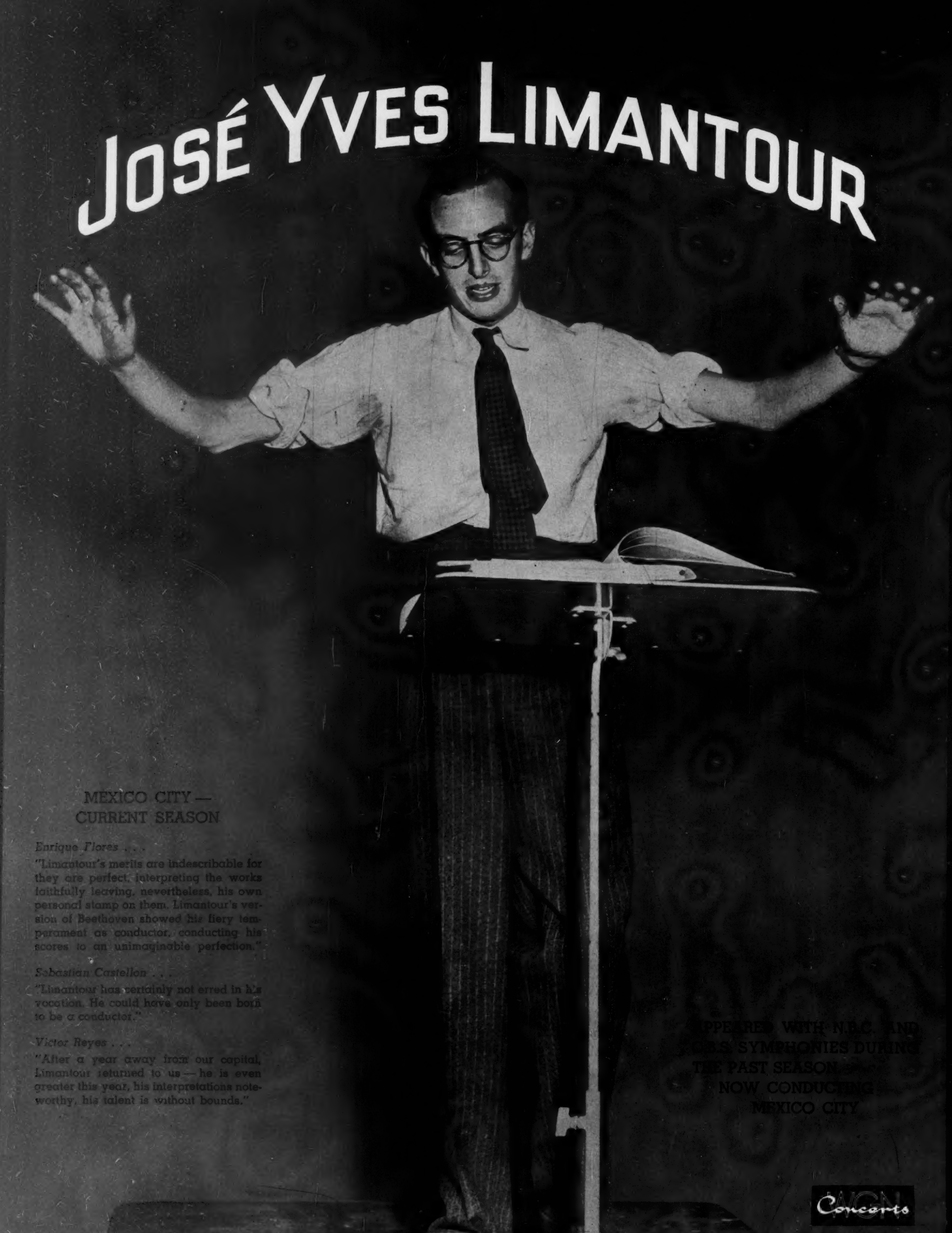
● THE WAR: Music's Roll of Honor

MUSICAL COURIER

"UNITED WE STAND"

JULY, 1942

JOSÉ YVES LIMANTOUR



MEXICO CITY —
CURRENT SEASON

Enrique Flores . . .

"Limantour's merits are indescribable for they are perfect, interpreting the works faithfully leaving, nevertheless, his own personal stamp on them. Limantour's version of Beethoven showed his fiery temperament as conductor, conducting his scores to an unimaginable perfection."

Sebastian Castellon . . .

"Limantour has certainly not erred in his vocation. He could have only been born to be a conductor."

Victor Reyes . . .

"After a year away from our capital, Limantour returned to us — he is even greater this year, his interpretations noteworthy, his talent is without bounds."

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C.B.S. SYMPHONIES DURING
THE PAST SEASON
NOW CONDUCTING
MEXICO CITY

WGN Concerts

W G N CONCERTS
AUSTIN WILDER, Director
CHICAGO

HOLLYWOOD

NEW YORK
745 FIFTH AVENUE

MUSICAL COURIER

An International Journal, Established 1880

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Outdoor Music Has Strong Attraction For Stadium Fans

Parade of Noted Soloists Feature of New York's Silver Jubilee Season

Patriotic coloring and strong public interest have marked the wartime Lewisohn Stadium Concerts of the New York Philharmonic-Symphony, which in their first month have presented unusual variety of conductor and soloist appeal.

Opening their silver jubilee season auspiciously with Artur Rodzinski conducting and Artur Rubinstein a brilliant soloist in Rachmaninoff's second piano concerto, the initial night included also the Weber Freischütz Overture and the first symphony by Brahms. A large audience applauded addresses by Richard C. Patterson, Jr., chairman of the New York State War Savings staff, and by Sam A. Lewisohn, honorary chairman of the series. A new blue-lighting system had been installed, which gave beauty to the scene, and meticulous arrangements for taking shelter in case of alerts worked out.

(*Please turn to page* 11)

MARGARET WALTERS IN HOLLYWOOD

Margaret Walters of the New York staff of the *Musical Courier*, is now visiting Pacific Coast cities.

Miss Walters will be in Hollywood, at the Hotel Roosevelt, for several weeks.

ARMY TO TRAIN MUSICIANS

Establishment of replacement centers to train musicians as instrumentalists, band and song leaders for the Army and to give them commissions is under consideration by the War Department.

MUSIC GOES TO WAR

Recommendation to this effect has been made to Secretary of War Stimson by the sub-committee on music of the Joint Army and Navy Committee for Welfare and Recreation, of which Edwin Hughes of New York is a member.

Mr. Hughes told the Musical Courier that the Navy has replacement centers both at the Great Lakes Training School, Chicago and the Navy Band School at the Washington, D. C., Navy Yard where complete music units are prepared for each new ship as it goes into service.

In both the Navy and the Marine Corps, civilians may enlist as musicians and go directly into these schools. Similar opportunities are provided now for the Air Corps.

In the Army, however, all enlisted men must first receive their basic 13

(*Please turn to page* 6)

MUSICIANS' ROLL OF HONOR

Thousands of musicians are already enrolled in the armed services of the United States: symphony orchestra instrumentalists, teachers, singers, and others. Many more are volunteering and being drafted daily.

The *Musical Courier's* Honor Roll does not, of course, list all musicians answering the call, but is limited to those who have been active in the concert and allied fields. As the number grows, the *Musical Courier* will lengthen this initial list.

MAJ. JAMES MAXWELL ROCHE, Intelligence Service, Overseas.

CAPT. FREDERICK C. SCHANG, vice president, Columbia Concerts, Inc., Army Air Corps.

CAPT. PAUL LEMAY, conductor, Duluth Symphony Orchestra, U. S. Army Air Corps, Miami Beach, Fla.

LT. (J. G.) FRANKLIN MINER, manager, Indianapolis Symphony Orchestra, U.S.N.R.

CHIEF PETTY OFFICER JOHN CARTER, Metropolitan Opera tenor, U. S. Naval Training Station, Chicago.

ASSISTANT BANDMASTER TOSCHA SEIDEL, violinist, U. S. Naval Training Station, San Diego.

LT. WESLEY ROBERTSON (Ish-ti-Opi), baritone, U. S. Army, morale division.

LT. WALTER BROWN, executive, Judson Division, Columbia Concerts, Inc., Birmingham, Ala., Ground Air Supply Division.

LT. ARTHUR KENT, baritone, Metropolitan Opera, U. S. Army.

LT. RICHARD KEATING, Community Concert Service, Spartanburg, S. C.

LT. PAUL LOUIS, radio division, Columbia Concerts, Inc., Air Intelligence, Washington, D. C.

ENSIGN RICHARD KORN, composer-conductor, U. S. Coast Guard.

ENSIGN HERBERT O. FOX, Community Concert Service, U.S.N.R., Seattle, Wash.

ENSIGN JACK WHITTEMORE, pianist, Naval Aviation.

ENSIGN ARTHUR LOWE, pianist, Naval Aviation.

YEOMAN LEHMANN ENGEL, composer-conductor, U. S. Naval Training Station, Chicago.

SERGEANT JACK KELLY, Columbia Concerts, Inc., U. S. Signal Corps.

CORP. EUGENE LIST, pianist, DEML Headquarters, Brooklyn, N. Y.

CORP. LEO H. SORENSON, Columbia Concerts, 307th Medical Battalion, Camp Claiborne, La.

(*Please turn to page* 6)

Radio Chains Gear Programs To U. S. Victory Campaign

Treasury and Other Drives Enlist Aid of Eminent Artists—New Series Open

Radio has gone to war and is utilizing its international facilities toward cementing closer relations between members of the Allied Nations.

The National Broadcasting Company on July 19 will present for the first time in this country the seventh symphony of the young Soviet composer, Shostakovitch, with Arturo Toscanini conducting the NBC Orchestra.

Columbia Broadcasting System on Aug. 2 plans to continue its international policy by presenting the American premiere of Miaskowsky's Twenty-first Symphony. Bernard Herrmann, young American conductor-composer, will conduct the CBS Symphony Orchestra on that occasion.

Mr. Herrmann has just concluded a British-American Festival over CBS, during which English composers not only of the present but those of other periods were heard together with American writers. The series extended over four months. The Russian-American Festival, which started on July 10, is planned along similar lines and is expected to continue through the fall. This series is in addition to the Miaskowsky premiere and is presented on Friday afternoons. The conductor has already selected Glinka, Szabo, Rebikoff, Moszkowski among Slavic composers. Stephen Foster, Quinto Maganini and Walter Piston are some

(*Please turn to page* 5)

MUSIC APPEALS TO UNITED STATES SEAMEN.

Students of the Naval Training School in the Ford plant at Dearborn, Mich., are enthusiastic guests at a concert by the Haenschen Orchestra broadcast from Masonic Temple in Detroit. Margaret Daum, soprano (inset), was the soloist.

Daum Photo by Bruno of Hollywood

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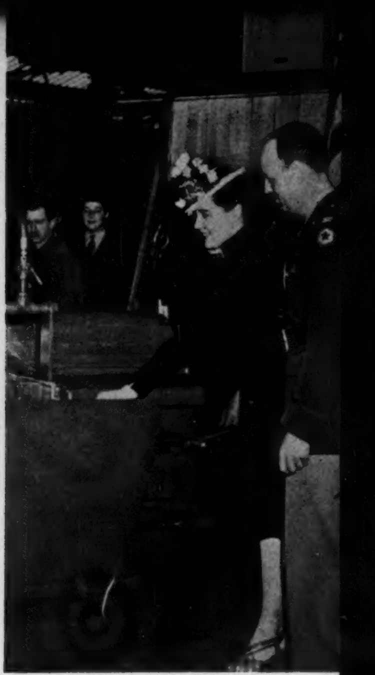
July, 1942
Sixty-Third Year

BUY
A SHARE IN AMERICA
UNITED STATES DEFENSE
SAVINGS BONDS & STAMPS

IRRA PETINA AIDS WAR SAVINGS STAMP CAMPAIGN
in San Francisco. The Metropolitan Opera mezzo-soprano starred in Music in the Air, with John Charles Thomas, a Los Angeles Civic Light Opera production.

Official Photo, U. S. Army Air Forces

PVT. MARCUS GORDON,
concert pianist, stationed at Hamilton Field Air Base near San Francisco, at the organ in the new Post Chapel, where he plays regularly.



ELEANOR STEBER,
soprano of the Metropolitan Opera, cuts the red, white and blu ribbon to release the one hundredth vertical shaper, a machin used in gun manufacturing, as i is presented to Captain Donald B MacMaster of the Ordnance Division of the War Department.

JACQUES SINGER,
conductor of the Dallas Symphony, center, inducted into the army last May at Camp Wolters, Mineral Springs, Tex., recently was one of the central characters in an army show, Life Begins at 5 A.M., in the second half of which each man played his role in civilian life.

TOWN HALL "ALL-OUT" CONCERT PARTICIPANTS
for the benefit of the Army and Navy and presented by the Citizens Committee of New York. José Iturbi, center, and Conrad Thibault, baritone, second from right, gave the program. Others in the picture, left to right, are: Emilio de Gogorza, Mr. Thibault's vocal coach; Russel Wragg, composer-pianist who organized and directed the concerts; Mrs. David Bandler, Mrs. Junius Morgan and Sigmund Spaeth.

GRACE MOORE LANDING AT LaGUARDIA AIRPORT
from a visit to Montreal, where th Metropolitan Opera soprano gav a concert before 9,000 at th Forum, with 3,000 RCAF pilots o the stage as her guests.

STEVEN KENNEDY,
American baritone, points to a few of the many insignias he received from service men in appreciation of his concertizing for them on his recent U.S.O.-Camp Shows tour. Mr. Kennedy is now in service with the Army.

CARLO PERONI,
conductor of the Chicago and San Carlo Operas, and Mobley Lushanya, American Indian soprano, leading the members of the San Carlo Opera in The Star-Spangled Banner at Pueblo, Colo., following Mr. Peroni's personal appeal in behalf of war bonds.

ERICA MORINI PLAYS AT THE STAGE DOOR CANTEE
in Manhattan for the sailors and soldiers on leave. Th violinist was heard in works by Corelli, Gounod, Kreisler, an had a marked success with her audience.

RADIO SETS TEMPO FOR VICTORY

(*Continued from page* 3)

of the American composers who will be heard during the series.

Summer Symphonic Events on the Air

The Blue Network on July 19 sponsors the American debut of Gregor Fittelberg, eminent Polish conductor who was directing a radio concert when the Nazis invaded his native Warsaw. Mr. Fittelberg will conduct the Blue Network Summer Symphony Orchestra and returns for two subsequent engagements on Aug. 22 and 29.

An international list of conductors is planned for this ensemble, other baton wielders being Edwin McArthur, young American leader, Emile Cooper, representing Russia and Desire Defauw of Belgian. International programs are planned by each leader.

An extension of the Metropolitan Opera broadcasts next season is also possible. These already are received in many South American countries by short-wave.

Several of the standard radio programs are changing the style of their musical offerings as a result of the war. On the NBC, for example, both the Contented Hour and the Hour of Charm are devoting part of their time to the martial spirit, while the former is interested in South American music.

Kilenyi New Piano-Commentator

A new type of radio program was presented on June 15 when Edward Kilenyi, pianist, under the sponsorship of the U. S. Treasury Department, served both as pianist and commentator in explaining I Saw the Lights Go Out in Europe, depicting his personal experiences as the Nazis took over each of the cultural centres of Europe. Al Goodman's Treasury Symphony Orchestra assisted.

In addition to the stress on war programs, radio is continuing to serve as a medium for premieres. On July 19 Erno Balogh, composer-pianist, appears in this dual capacity when the Music Hall of the Air program presents his suite for string orchestra and piano. The Blue Network will carry the program.

Johnny Green's Music for Elizabeth had its premiere on July 5 over CBS with Vera Brodsky as piano soloist.

Another novelty contemplated is WQXR's offering for what is believed to be the first broadcast in this country of a Trio in A major by Brahms.

Festival programs again feature the summer music, WNYC is again programming the series of concerts by faculty members of the Juilliard School. Katherine Bacon on July 7 inaugurated the series with a piano list.

WABC which has the Stadium Concerts from New York on Friday nights is presenting also the Cleveland Summer Symphony under Rudolph Ringwall. WJZ has the Goldman Band from New York's parks on Wednesday nights and WNYC on Monday and Friday nights.

Toscanini Gives 100 Records to Navy

Arturo Toscanini has donated 100 phonograph records to naval stations in the Third Naval District. It is planned to send records of Beethoven, Brahms, Mozart, Rossini, Haydn, Wagner and Tchaikovsky to the various naval stations in rotation.

Anita Arnoff played the Schumann Concerto with the New York City Symphony at the Brooklyn Museum, the program being broadcast over WNYC. Miss Arnoff, a pupil of Katherine Heyman, has been soloist with orchestras in Central Europe.

Raya Garbousova, Russian cellist, was heard with the WNYC Orchestra on July 5 in the Weber Sonatine, a waltz by Tchaikovsky and a minuet by Debussy. Albert Hirsh was at the piano.

John Charles Thomas, Metropolitan Opera baritone, was guest artist recently on the Telephone Hour during his visit to the East to participate with the Philadelphia Orchestra in Robin Hood Dell.

Eric Simon, composer and arranger has been engaged as solo clarinetist at WQXR. His orchestration of Schubert's Variations in A flat for four-hand piano has been heard both in this country and abroad. Alfred Wallenstein has given two performances of it. Mitropoulos, Iturbi and Golschmann have performed his orchestration of Four Serious Songs by Brahms.

Nina Karena, Russian soprano, was heard over WNYC recently with Rudolph Goehr at the piano.

Roman Totenberg has completed a series of four broadcasts, over WQXR of Handel's six violin sonatas in their original edition. Beethoven's six Op. 18 String Quartets were also played.

WFBR, Baltimore, WCAE, Pittsburgh and WGR, Buffalo, have been added to the board of directors of the Mutual Broadcasting System.

WICC, Bridegport, has given up its New Haven branch for the duration of the war. WBRY also has closed its division in that city.

Networks to Ask Petrillo to Allow School Broadcasts

James C. Petrillo, president of the American Federation of Musicians, will be asked by officials of the networks to allow school orchestras to continue their radio broadcasts. Student ensembles of the Curtis Institute, Peabody Conservatory, Eastman School, Cleveland Institute and other schools annually present radio series.

Petrillo on July 4 forbade NBC to continue its broadcasts from the National Music Camp at Interlochen, Mich., contending that permission had not been asked although these programs have been broadcast for several years. Fearing a precedent, network officials immediately huddled in New York. Under a clause in the contracts with the musicians' union, Petrillo may grant permission for such broadcasts if requested.

The musicians' union head a few days previously ordered members to cease making recordings and transcriptions which might be used by radio stations.

Werlé in Plattsburg

Frederick Werlé, composer-pianist, former Musical Courier correspondent in Northern New Jersey and associated with WGN Concerts in New York, is giving weekly organ recitals on Sunday afternoons, with soloists, at the Plattsburg, N. Y., Barracks. Mr. Werlé also plays for the church services, is heard on the weekly Monday broadcasts over WMFF from the USO, and plays in the enlisted men's orchestra on Wednesday and Saturday nights.

RADIO A STRONG FORCE FOR MORALE.

Albert Spalding conducts the Kostelanetz Orchestra on the Sunday afternoon radio program, "Pause That Refreshes," while André Kostelanetz, at the piano, plays one of his latest compositions, Lake Louise.

Virgil Fox in Army

Dr. Charles M. Courboin, organist, has been named to the faculty of the Peabody Conservatory of Music for the duration of the war. Reginald Stewart, director, announced that Dr. Courboin would take the place of Virgil Fox, who has entered the armed forces.

Metropolitan to Give 7 Works in Philadelphia

PHILADELPHIA.—The Metropolitan Opera Association will give 7 performances here at the Academy of Music next season, it was announced by Edward Johnson, general manager, in conjunction with the local committee. He indicated that a lowering of subscription prices had been made possible "by the cooperation of the administrative staff and the various unions concerned."

Callinicos' Kyrie Honors King

Constantine Callinicos, youthful Greek conductor, pianist and composer, wrote a Kyrie which he dedicated to King George II of Greece for the occasion of His Majesty's attendance of the Service at the Greek Cathedral of New York on June 21. The composer also conducted the work on that occasion.

Eliascheff Photo

HELEN JEPSON,

soprano of the Metropolitan Opera, sang on the Telephone Hour, June 1, over the NBC network.

Jacques Abram Joins Service

July 4 marked the last civilian concert for the duration of Jacques Abram, young American pianist. He played the MacDowell Concerto at the Lewisohn Stadium with the New York Philharmonic-Symphony. Mr. Abram on July 7 gave a half-hour program over CBS and five days later enlisted in the U. S. Army at Camp Upton, L. I. Mr. Abram gave a recital at Fort Dix, N. J., on July 16, his first as a member of the service.

GREGOR FITTELBERG,

eminent Polish conductor, makes his podium debut in this country on Aug. 22 and 29 when he conducts the NBC Symphony. Mr. Fittelberg is noted for his radio activities abroad. As head of the Polish Radio Orchestra, he conducted his final broadcast there while his country was being invaded by the Nazis. He also was permanent conductor of the Warsaw Philharmonic. Among Mr. Fittelberg's baton engagements during the coming season are appearances in key cities as guest conductor with the Ballet Russe de Monte Carlo, opening at the Metropolitan Opera House in October.

HOME FRONT

Loyal Support Is Given By Music and Musicians

Bataan Inspires McDonald Score

Harl McDonald has written what is perhaps the first American symphonic score inspired by events of the current World War. A tone poem, approximately seven minutes in playing time and dedicated to Gen. Douglas MacArthur, was premiered on July 3 at the Watergate, Washington, D. C., with Charles O'Connell conducting the National Symphony Orchestra.

On July 5 Washington's orchestra was assisted by Igor Gorin, baritone, in the first concert performance of Dmitri Shostakovitch's song, The United Nations, Mr. Gorin found the song in some new Soviet music and took it to Mr. O'Connell, who provided the orchestration. The English words are by Harold I. Rome. The program also included an aria from Moussorgsky's Khovantchina, which has uncomplimentary references to the Germans.

Mr. Gorin has made 12 camp appearances before 14,000 men under the auspices of the concert division of USO-Camp Shows and is also devoting a two-week vacation to touring camps and naval stations.

Artists Give Concert Series for Soldiers and War Relief

Vytautas Bacevicius, pianist-composer gave the first of a series of concerts for Russian War Relief and American Red Cross in Scranton, Penna., in the Chamber of Commerce Auditorium. His program listed the Petite Suite, Tcherepnine, Mr. Bacevicius' Sonata and compositions of Debussy, Rachmaninoff, and Chopin. Mr. Bacevicius gave concerts under similar auspices in Binghampton, N. Y. and Elizabeth, N. J.

Lucille Manners, soprano, Albert Spalding, violinist and Conrad Thibault, baritone, give a joint program on July 15 at Fort Monmouth, N. J., under the auspices of the concert division of USO-Camp Shows.

Mr. Spalding in World War I served in the flying corps of the AEF and saw service in Italy under the then Maj. Fiorello H. LaGuardia. He was twice decorated for valor in action.

"This Is the Army" to Run on Broadway 6 Months

This Is the Army, musical show using service men for the cast, and directed by Irving Berlin as a successor to Yip, Yip, Yaphank in 1918, has scored a phenomenal success on Broadway and will run for six months, proceeds going to aid service funds. Solo number in the production is sung by William Horne, tenor, well known in the concert field.

Robert Hufstader, Bach Circle Director, Joins Army

The Bach Circle of New York will be directed in the coming season by Yella Pessl, harpsichordist, as Robert Hufstader, its conductor, has joined the army. Five concerts will be given next season with rare choral and instrumental works of older composers featured.

Thank You, Sergeant Price!

To the Musical Courier:

I recently received my first copy of the Musical Courier, and am more than pleased over the up-to-the-minute information of the activities of the musical world which your magazine has to offer.

I am looking forward to the next issue with much enthusiasm.

Hartley S. Price, *Sergeant,*
688th Sch. Sq., (Sp)

MUSICIANS' ROLL OF HONOR

(Continued from page 3)

PVT. FREDERICK WERLE, U. S. Army pianist-organist, Camp Plattsburg, N. Y., chapel organist.
PVT. HUMPHREY DOULENS, Metropolitan Musical Bureau, Air Corps Technical Training Command, Miami Beach, Fla.
PVT. RANDOLPH HOKANSON, pianist, Army Reception Centre, Fort Lewis, Wash.
PVT. DAVID OTTO, baritone, 9 O'clock Opera Company, 1st Signal Battalion, Ft. Monmouth, N. J.
PVT. JOHN McCRAE, baritone, 9 O'Clock Opera Company, Plattsburg, N. Y.
PVT. BEN LOBDILL, Columbia Concerts, Inc., U. S. Army, Camp Barkeley, Tex.
PVT. GEORGE MULLEN, Columbia Concerts, Inc., U. S. Army, Ft. Bragg, N. C.
PVT. FRANK PUJOL, Steinway Hall box office, U. S. Army, Camp Croft, S. C.
PVT. BROOKS SMITH, U. S. Army, Camp Upton, L. I.
PVT. ROBERT GAY, baritone, U. S. Army, Fort Meade, Md.
PFC. CHARLES S. WILKES, pianist, U. S. Army.
PVT. JAMES R. BARNES, pianist, U. S. Army, Ft. Riley, Kans.
PVT. MARCUS GORDON, pianist, U. S. Army Air Corps, Hamilton Field Air Base, Calif.
PVT. JACQUES ABRAM, pianist, U. S. Army, Camp Upton, N. Y.
PVT. STEVEN KENNEDY, baritone, U. S. Army.
PVT. CLIFFORD HARVUOT, baritone, Metropolitan Opera, U. S. Army.
PVT. WILLIAM HORNE, tenor, U. S. Army.
PVT. RALPH GROSSMAN, baritone, U. S. Army.
PVT. HARRY SHUB, violinist, U. S. Army.
PVT. ARTHUR CARR, composer-pianist, U. S. Army Air Corps, Sheppard Field, Wichita Falls, Tex.
PVT. ERNEST KARDOS, violinist, Cleveland Orchestra, U. S. Army Air Corps, Sheppard Field, Wichita Falls, Tex.
PVT. JEFFREY GOULD, baritone, U. S. Army, Ft. Meade, Md.
PVT. HAROLD SPAULDING, violinist, Warner Bros. studio, U. S. Army Air Corps, Sheppard Field, Wichita Falls, Tex.
PVT. ARTHUR TREE, tenor, U. S. Army.
PVT. WALTER PRUDE, executive, WGN Concerts, U. S. Army Air Corps.
PVT. EDGAR F. BITNER, president, Metronome Corporation, 346th Engineers, O.E.C., Camp Claiborne, La.
PVT. EDWARD H. DUNKUM, radio editor, Metronome, 2d Q.M. Aviation Company, Geiger Field, Spokane, Wash.
PVT. IRVING I. DAIGEN, editorial staff, Metronome, Field Musician, West Point, N. Y.
JACQUES SINGER, conductor, Dallas Symphony, Camp Wolters, Tex.
THOR JOHNSON, conductor, Ann Arbor Festival.
FELIX W. SALMAGGI, opera impresario.
GUIDO SALMAGGI, tenor.
VIRGIL FOX, organist-composer.
JOHN BARNETT, conductor.
CHARLES SCHMELZER, business manager, Dallas Symphony, U. S. Engineers.
HAROLD TOWNSEND, tenor, U. S. Naval Training Station, Chicago.
ROBERT HUFSTADER, Army Air Corps, Camp Wheeler, Ga.
DAI KEONG LEE, composer, U. S. Signal Corps.
CHARLES RICHARDS, coach-accompanist, U. S. Army.

HOME MUSIC MUST GO ON IN WAR TIME. José Iturbi plays for his two grandchildren, Maria Teresa Hero and Maria Antonia Hero, children of Stephan Hero, violinist, and his niece, Amparin, daughter of pianist, Amparo Navarro.

TIME FOR CHRISTENINGS TOO!
Rosa Ponselle, former Metropolitan Opera dramatic soprano, played a new and important role when she stood sponsor for Romano Romani, Jr. She is seen with Mr. Romani, her teacher, and his infant son. Miss Ponselle is the wife of Carle Jackson, of Baltimore, son of Mayor Howard W. Jackson of that city. (Story on page 19.)

Army To Train Musicians

(Continued from page 3)

weeks' training before applying for admission to the Music School, which recently has been moved to Arlington, W. Va., and enlarged. Furthermore, he pointed out, no opportunity is provided for music training. Men who pass the examinations in the Army Music School receive appointments as bandmasters. The only change from previous practises is that now they do not have to have attained the grade of a non-commissioned officer before applying.

The course of study includes conducting, musical dictation, ear training, arranging and harmony. As part of their work, students have the opportunity of conducting the U. S. Army Band. Monthly examinations are held and unless these are passed, the men revert back to their previous status. The sub-committee has recommended that in addition to training the men as players, the personnel of Army bands be increased to 48 men.

Other members of the sub-committee are Glenn Cliffe Bainum, Marshall Bartholomew, Fred Birnback, C. V. Buttleman, Eric Clarke, Harry Fox, Fred Holtz, A. R. McAllister, Lucy Monroe, Mrs. Vincent Hilles Ober and Noble Sissle. Dr. Harold Spivacke is chairman.

The committee has also asked that civilian song leaders be enlisted into the Army and receive either commissions or some other form of military recognition. At present the Army makes no provision for such musicians, all the work being done by civilians. Marshall Bartholomew at Fort Bragg and George Campbell at Camp Wolters have been doing this work but they are outside the Army regulations.

As part of the committee's proposals, Congress is being asked for an appropriation to provide more music in the war activities.

In the last war, Edwin Franko Goldman and Walter Damrosch were asked to establish band schools. Dr. Damrosch went to France to found a school to train band leaders. Dr. Goldman told the Musical Courier that he has already volunteered three times and members of the American Bandmasters Association are available. No action, however, has been taken on their offer.

BUY WAR BONDS AND STAMPS

OUTDOOR EVENTS LURE EAGER THRONGS

Cincinnati Opera Launched with Noted Singers

CINCINNATI.—Performances of La Gioconda, Traviata and Boheme provided the first week's bill for the twenty-first season of the Cincinnati Summer Opera. Principals included Stella Roman, Kerstin Thorborg, Giovanni Martinelli, Angelo Pilotti, Virgilio Lazzari, Bidu Sayao, Bruno Landi, Franceso Valentino, Lorenzo Alvary, Vivian Della Chiesa, Nino Martini and Claudio Frigerio. Two performances of each work were presented.

Oscar F. Hild, general manager, scheduled for the second week Elixir of Love with Sayao, Pilotti, and Landi; Manon with Jarmila Novotna and Jan Kiepura in the principal roles; and Trovatore with Martinelli, Roman and Greta Stueckgold.

Performances will continue in the 4,000-seat open-air theatre for six weeks.

P. N.

Series Concluded at Newark Stadium

NEWARK, N. J.—Patricia Travers, fourteen-year-old violinist scored brilliantly when she was soloist at the fourth and last concert of the open-air series at Newark Stadium with the Essex County Symphony conducted by Artur Rodzinski. Miss Travers played the Tchaikovsky Concerto with a technical facility and interpretative gift beyond her years. She was recalled four times.

Dr. Rodzinski opened the concert with Prokofieff's Classical Symphony and followed the concerto with another Tchaikovsky score, the Fifth Symphony. Both were expertly handled under the conductor's capable baton and the audience was enthusiastic.

A. G. S.

Robin Hood Dell Under Way

PHILADELPHIA.—Rain caused the postponement of the opening of the thirteenth season of the Robin Hood Dell Concerts, the first under the presidency of Frederick H. Strawbridge, Jr., and the second under the management of David Hocker, from Monday, June 22 to June 24. Lawrence Tibbett, baritone, was the soloist. He sang well the Eri Tu from Verdi's opera, Ballo in Maschera, and the Song of the Flea by Moussorgsky. The Beethoven Symphony No. 5 in C Minor and Strauss' Death and Transfiguration were conducted with Mr. Ormandy's usual care and insight.

The first "Pop Concert" had popular Gladys Swarthout, mezzo-soprano, as soloist. "Smoke Gets in Your Eyes" by Kern and "Begin the Beguine," by Cole Porter, vied for first place. The audience enjoyed singing God Bless America with Miss Swarthout. And they enjoyed listening to Max Steiner's Symphonic Moderne, an interesting compilation of the themes from Mr. Steiner's score for the motion picture, Four Wives.

After having been rained out for two successive nights the Dell Concerts were resumed under clear skies before an enthusiastic audience. The evening was marked by the brilliant performance of Annette Elkanova, pianist, and Sol Ovcharov, violinist, who were first of the semi-finalists in the Philadelphia Finds Competition to be heard. Ovcharov's interpretation of the second and third movements of the Mozart Concerto in A Major was outstanding for musicianship and sincerity. Miss Elkanova displayed in the first, second and fourth movements of the Liszt Concerto in E flat major a brilliant technic that should take her far in her chosen field.

June 29 was a gala night at the Dell. Artur Rubinstein, pianist, played the two most popular concertos, Chopin's E flat Minor and the B flat Minor of Tchaikovsky. The audience, so large it covered the banks as well as the seats, was so thrilled that it kept begging for encores and was rewarded with three. At the opening of the concert Mr. Rubinstein played the Chopin Funeral March in memory of Paderewski.

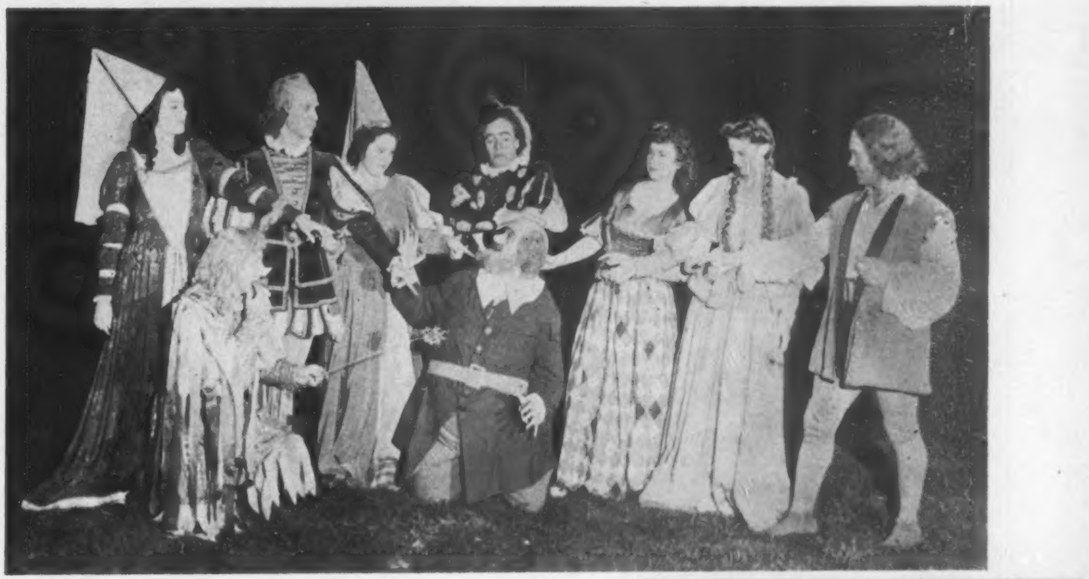
Rain caused the Tuesday concert to become a Wednesday concert. Mr. Goossens gave a reading of the lovely Beethoven E flat Major Symphony. The Enesco Rumanian Rhapsody was all fire and sparkle, and the Ravel Pavane was beautifully played.

A Summer Series of Tuesday concerts is being given by the Pennsylvania WPA Symphony Orchestra in Irvine Auditorium of the University of Pennsylvania. Guglielmo Sabatini is conducting the concerts.

The American Little Symphony of Philadelphia is receiving applications for debut appearances with the orchestra for the season of 1942-43. The orchestra is under the direction of Joseph E. Barone.

GERTRUDE MACBURNEY

GLADYS SWARTHOUT AND CONDUCTOR EDWIN McARTHUR, at an informal rehearsal, go over one of the numbers they performed at Robin Hood Dell's second night, the first "Pops" program of the 1942 season.



Photos by Charles W. Clark

THE ACADEMY OF VOCAL ARTS' OUTDOOR PRODUCTION OF MERRY WIVES OF WINDSOR. Left to right, back row, Jane Foltz as Mrs. Page; Valfrido Patacchi as Mr. Page; Lauretta Carver as Mrs. Ford; Blake Ritter as Ford; Helen Moore as one of the Chorus; Doris Blake as Anna; Walter Pfannenstein as Fenton. Kneeling, Frank Karian as Slender, left, and John Lawler as Falstaff. At right, Falstaff and Ford in another scene from the Nicolai opera.

Nicolai Opera Sung Outdoors

PHILADELPHIA.—Nicolai's Merry Wives of Windsor was given a brilliant presentation by students of the Academy of Vocal Arts on June 24 at Faraway, estate of Clarence A. Warden. The opera was presented for the benefit of Main Line Branch, No. 1, S. E. Pennsylvania Chapter, American Red Cross.

In the colorful outdoor setting, arranged by Kurt Simon and with rich and attractive lighting, prepared under the direction of William Stewart Hoyle, the young artists presented an exquisite stage picture. The English version of the work prepared by Arthur Fleischer and Mabel Burt, was effectively used and the principals, chorus and ballet all entered engagingly into the performance under the authoritative baton of Vernon Hammond.

John Lawler was the Falstaff, a figure of joviality and rich humor. Jane Foltz and Lauretta Carver sang Mrs. Page and Mrs. Ford, respectively with Doris Blake as Ann Page and Valfrido Patacchi and Blake Ritter as the husbands. Others in the cast were Walter Pfannenstein, as Fenton, Karl Sittler as Caius and Thomas Glennon, John Rejebian, Helen Toussaint, Miriam Brower, Ralph Boericke, Gideon Boericke, Jr., H. B. Barton, Frank Karian and Warren W. Worden.

Benno Frank was stage director with Robert W. Davis as assistant and Joel Spector as stage manager. Josephine Petts provided the choreography.

W. M. N.

Indiana Camp to Hear Opera under Sevitzky

INDIANAPOLIS. — Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra and current music director of the Limberlost Camps, La Grange, Ind., will present his young musicians in Mascagni's Cavalleria Rusticana, out of doors, on July 26. Charles Hedley, tenor, is codirector.

The camp orchestra, a number of young Indiana singers, auditioned recently in Indianapolis and camp singing and dramatic students will participate. The Limberlost camp is limited to 200 students and is 16 years old. Key members of the Indianapolis Symphony are on its faculty. Dr. Sevitzky concludes his work on Aug. 15 to spend the rest of the summer in California. He resumes his duties with the orchestra on Nov. 7 and 8 when he starts his sixth season as conductor.

Chicago Opera to Sponsor Carmen and Concert Outdoors

Two open-air events, both at Soldiers' Field are being sponsored this summer by the Chicago Opera Company, it is announced by Fortune Gallo. Lily Pons will be heard with her husband, André Kostelanetz, and his orchestra on July 31. On Aug. 8, Carmen will be given.

Mr. Gallo disclosed the new season of the opera company will start on Nov. 7 and continue for five weeks.

LATIN AMERICAN SEASON BOOMING

Buenos Aires Patrons Flock To Gala Operas

By JORGE M. WHITE

BUENOS AIRES.—Despite mounting wartime tensions, the Teatro Colon opened its opera season with the traditional gala in honor of Argentine Independence Day, with officials of state and high society present. After the National Anthem, sung by Delia Rigal and the Municipal Conservatory Chorus, the varied spectacle included the premiere of Salomon, a "stage poem" by Mara Celina Neyra de Sola and Carlos Cucullu, with music by Arturo Luzzatti, resident here for some years; a revival of Puccini's Suor Angelica, and the local premiere of Tchaikovsky's Nutcracker, with choreography by Margarete Wallmann.

The Luzzatti novelty ambitiously aims to depict three moments in the life of King Solomon: the building of the Jerusalem Temple, the visit of the Queen of Saba, and finally the twilight of the old monarch, with apotheosis. The score shows several influences and succeeeds only partly in commenting on the action, despite some effective climaxes.

But the composer has been lucky in having such eminent artists as Margarete Wallmann and Hector Basaldúa to mount his work. The former's *mise-en-scéne* and choreography were magnificent. Francisco Pinter as Salomon, Dora del Grande as Belkis and Luis Le Bercher danced the leading parts, and Isabel Marengo, Victor Damiani and Juan Zanin sang from the orchestra, while the chorus sat on both sides of the stage.

For the Tchaikovsky work, Mme. Wallmann devised a delightful choreography following the Petipa plot. Maria Ruanova, Lida Martinollo and Michel Borovski showed artistry in the leading roles.

The Puccini revival introduced Rachele Ravina, soprano, to Argentine audiences. Her vocal resources and dramatic interpretation of the heroine created a favorable impression. Outstanding was Lidja Kindermann's majestic delineation of the Aunt-Princess. The new *décor* by Horacio Butler was particularly suggestive in line and lighting. Ferruccio Calusio and Juan Jose Castro were the inspiring conductors, the former for the Luzzatti and Puccini works.

Favorites Return in Aida

Aida, brilliantly conducted by Panizza, reappearing at the Colon after two seasons, featured the Argentine debut of the North American baritone, Leonard Warren, as Amonasro. He created a magnificent impression through his opulent tonal utterance, fine style and effective histrionic resources. Zinka Milanov as Aida, and Bruna Castagna as Amneris, were heard for the first time in these roles here. The former's radiant vocal powers, dramatic or lyric when required, thrilled her listeners. Mme. Castagna's Princess' was sung with luscious tonal quality. Frederick Jagel returned to the Colon in exceptionally fine fettle. His top notes were strong and well focussed and his phrasing was marked by fine taste. Giacomo Vaghi presented an imposing and vocally resonant High Priest, and Juan Zanin was the King.

For some reason the performances of Carmen were not led by the French conductor of this season. On the stage also some of the singers seemed to ignore the traditions of the Opera-Comique. Bruna Castagna as the protagonist exhibited magnificent tonal resources. Raoul Jobin as Don José acted the role with the skill of an accomplished artist and sang with vocal sureness and ease. Marthial Singher's Escamillo was credible in looks and he, like his rival, exhibited magnificent diction.

Vivid ballet display in the second act, adequate *regie* by Otto Erhardt and beautifully lighted scenery were other features of the Bizet performance.

Simone Boccanegra Restored

The restoration of Verdi's Simone Boccanegra was the best performance so far this season. Its arresting dramatic force and melodic loveliness were magnificently stressed in the Panizza reading of the score.

PAUL WITTGENSTEIN

pianist, has been engaged for four appearances in Mexico City. He gives recitals there on August 11 and 13 and plays Ravel's Concerto for Left Hand alone with orchestra on August 18 and 20. July appearances for Mr. Wittgenstein include the Redlands Bowl, Los Angeles, and Seattle and Bellingham, Wash.

Zinka Milanov's delineation of Maria Boccanegra brought the major success of her career in Argentina. She looked slim and regal; her vibrant temperament, style and vocal refinement delighted her admirers, who gave her ovations.

Leonard Warren's Boccanegra carried the stamp of authority, vocally and histrionically, displaying full measure of tonal beauty, warmth and volume. Jagel's Gabriele Adorno was performed with finesse and distinction. Felipe Romito's dramatic impersonation of Paolo was magnificently expressive and well sung. The ensemble parts, chorus and orchestra, were at their best. The production followed the stage conception of Josef Gielen.

De Basil Ballet Russe Appears

The Daniel Musical Society, associated for this venture with Giacomo Contento, impresario of the Politeamo Theatre, is presenting the Original Ballet Russe under the direction of de Basil. To bring an ensemble of more than 70, with all its stage equipment, under wartime conditions seems little less than a miracle.

The company opened its season on June 12 before a full house including many notables. The program included Tchaikovsky's Lac de Cygnes, Paganini (local premiere) to Rachmaninoff music, and Graduation Ball, after Johann Strauss. The ensemble, headed by Nana Gollner, Paul Petroff, Dimitri Rostoff, and Mmes. Stepanova, Leskova, Grigorieva, Moulin and Stroganova, impressed by its admirable cohesion and discipline. Eugene Fuerst was the expert conductor.

Busch Conducts Concerts

The autumn concert season was an active one. Due to Erich Kleiber's sudden illness, Fritz Busch was called from the ship on his way back from North America and arrived by plane from the Pacific Coast. He conducted four concerts, opening the series with Beethoven's Egmont Overture, Strauss's Don Juan, Schumann's Fourth Symphony, two Dvorak Dances and Wagner's prelude to Die Meistersinger. The next concert opened with Mozart's Funeral Music (K.477) played in memory of Felix Weingartner, and featured the premiere of the Sinfonia Portena by Alberto Ginastera, one of Argentina's foremost younger composers. The latter work, though at times influenced by Stravinsky, combines popular themes treated in melodic manner with use of dissonances. The final fugue is a notable achievement.

Juan José Castro and Albert Wolff conducted two other concerts. The former offered a brilliant performance of his Biblical Symphony for chorus and orchestra and Beethoven's Concerto No. 5 for piano and orchestra, with Claudio Arrau as soloist. M. Wolff led Les Petits Riens by Mozart, works by Rabaud and Respighi, the Spanish Symphony by Lalo, and Brahms' Concerto for violin and orchestra, in which the young Polish violinist, Henryk Syering made an auspicious debut.

The complete cycle of Beethoven's 32 Sonatas offered by Claudio Arrau in 6 recitals was a memorable series of artistic joys for understanding listeners.

"GENERAL" FREDERICK JAGEL DIRECTS MANOEUVRES

of the miniature army owned by his sons, John and Paul. The Metropolitan Opera tenor is now on his fifth tour of opera and concerts in South America.

Inter-American Committee Honors 8 Musicians

Eight musicians, representing seven Latin-American countries, received awards of merit from the Inter-American Music Committee at a musicale in New York on June 16.

A program of South American music was given by Ines Gomez-Carrillo, Argentine pianist and Carlo Morelli, Chilean baritone. Two other winners who also received awards in person were Yolanda Pando Zalles, pianist from Bolivia and Marisa Redules, Argentine pianist. Consuls general representing the other four winners accepted the awards in their behalf. The winning musicians were Hugo Balzo, Uruguyan pianist; Maria M. I. de Almeida e Vasconcellos, Brazilian singer; Lillian Roque Fernandez, Cuban pianist; and Irma Gonzalez, Mexican singer.

Mrs. William A. Barber, former head of Inter-America House and a member of the committee, presented the awards for Mrs. William Francis Gibbs, chairman. Mrs. O'Donnell Hoover, vice chairman, presided.

Heifetz Acclaimed in Havana

HAVANA.—Beethoven's violin concerto, with Jascha Heifetz as soloist, was the outstanding feature of an interesting concert by the Philharmonic Orchestra of Havana. The eminent violinist impressed the largest audience of the season with his impeccable technique and musicianship. He was given a delirious ovation. The orchestra, under Massimo Freccia, gave Mr. Heifetz most sympathetic support. The program opened with a Frescobaldi-Ghedini Toccata. The Pathetic Symphony of Tchaikovsky was well performed.

H. DE. B.

Mexico Begins 15th Symphonic Season

MEXICO CITY.—The Symphony Orchestra of Mexico, under Carlos Chavez, started its fifteenth season on June 12 in the Palace of Fine Arts. The opening program consisted of Jaime Nuno's Himno Nacional, Rossini's Overture to La Gazza Ladra, Haydn's Symphony in D major, and Tchaikovsky's Fifth Symphony. The season has been expanded to provide 40 programs, including a fourteen-week subscription series, children's events, four special concerts and a popular-priced series.

Dimitri Mitropoulos makes his first Mexican appearance as guest conductor the week of July 27.

In accordance with custom, approximately half of each program will contain compositions by contemporary composers.

Arrangements are being completed for the presentation of Shostakovitch's Seventh Symphony by Mr. Chavez. Maxim Litvinoff, Russian Ambassador to the United States, is expected to send the conductor a photoprint score as soon as he receives it from Kuibyshev.

Mr. Chavez has also listed Santa Cruz's Cinco Piezas Breves, the fifth and the sixth symphonies of Shostakovitch, Prokofieff's Scythian Suite, Stravinsky's Baiser de le Fee, and Petrouchka, Milhaud's La Création du Monde, the second symphony of Virgil Thomson, John Alden Carpenter's Adventures in a Perambulator, Walton's Façade, Blas Galindo's piano concerto, Revueltas' Planos, Hernandez Moncada's Sinfonia, Salazar's Dos Paisajes, Moncayo's Sinfonia, Manuel Ponce's violin concerto, and his own piano concerto.

Soloists to be heard include Samuel Dushkin, Francisco Contreras and Artur Romero, violinists; Eunice Gordillo, Salvador Ochoa, Richard Buhlig, and Salvador Ordonez, pianists; Rafael Adame, cellist; and Lupe M. deOrtega, singing in Handel's suite from Giustino.

Plans are in process for a tour by the orchestra of the principal cities in Mexico following the close of the series here on Sept. 13. H. N.

Casadesus Completes Suite Based on Rameau's Name

Robert Casadesus, pianist, has completed his Third Suite for Orchestra, in the style of Rameau, and based on the musical spelling of the French composer's name. It is dedicated to the daughter of Mr. and Mrs. Casadesus, born on April 12, and comprises 10 sections.

Ira E. Hill Photo

ETHELYNE HOLT,
soprano, has been made chairman of entertainment of "Bundles for America." Artists wishing to donate their services in programs have been asked to communicate with Miss Holt.

CANADA Finds Music Notable Aid in the Struggle

THE PRIMROSE QUARTET IN TORONTO,
after a concert. Left to right: Joseph Fuchs, first violinist; Josef Gingold, second violinist; William Primrose, violist; and Harvey Shapiro, cellist. Mr. Primrose is now on the West Coast, appearing with his former colleagues, the London String Quartet, at the Coolidge Festival and making recordings with Jascha Heifetz.

Montreal Tercentenary Marked by Symphonic Festival

MONTREAL.—The 300th anniversary of the founding of Montreal was marked by a gala series by Les Concerts Symphoniques under the direction of Désiré Defauw. Beethoven, Mozart, and Debussy works made up the first list, with the latter's La Damoiselle Élué sung by Irene Moquin, soprano, Anna Malenfant, alto, and the women's choir of Saint Redempteur. Rudolph Serkin was the feted soloist at the second concert in Beethoven's "Emperor" Concerto and that by Brahms in B flat major. Alexander Kipnis, bass, was heard at the third event, triumphing in his poignant delivery of excerpts from Boris Godounoff, with Gerald Desmarais, baritone, and the choir of Les Disciples de Massenet assisting. Wagnerian numbers made up the bulk of this warmly applauded concert. The festival ended in an ardent ovation for the conductor and artists.

G. DE B.

Luboshutz and Nemenoff Will Appear in Tanglewood Series

Except for an appearance on Aug. 8 at Tanglewood, scene of the Berkshire Festival, Pierre Luboshutz and Genia Nemenoff, duo-pianists, will spend the summer at West Stockbridge, Mass.

They recently gave two recitals for war work. At Lenox Hill Hospital they appeared under the auspices of the U.S.O. and at Salle des Fetes shared the program with Lily Pons for the Coordinating Council of French Relief Societies, Inc. Mr. Luboshutz's latest work, an arrangement of Fritz Kreisler's Tambourin Chinois, was played for the first time at these concerts.

Paul Draper and Larry Adler Appear Singly and in Joint Tour

Paul Draper, dancer and Larry Adler, harmonica player, heard together last season, have been appearing also as individual artists. Draper is currently in the New York production, Priorities of 1942, but after the summer will resume his tour with Adler. The latter made 10 appearances last year with orchestras. Among his accomplishments was the world premiere of the first concerto written for harmonica. It was composed by Jean Berger and dedicated to Adler, who played it with the St. Louis Symphony under Golschmann and later with the San Francisco Symphony, Monteux conducting.

Photo by De Bellis

ROSE DIRMAN,
soprano, was soloist at the Montreal Festival under the direction of Sir Thomas Beecham, in the Brahms Requiem and Dvorak's Stabat Mater. Miss Dirman also sang in the Requiem recently with the Flushing (N. Y.) Oratorio Society and in Summit, N. J.

Curtis Quartet Members Organize New School

PHILADELPHIA.—The New School of Music has been organized and will be administered by the members of the Curtis String Quartet. Students will be trained for ensemble and orchestral playing and also for teaching posts. A special department for amateurs also will be provided.

Max Aronoff is the director. Other members of the quartet, Jascha Brodsky, Charles Jaffe and Orlando Cole will be augmented on the faculty by eight members of the Philadelphia Orchestra. Classes start in September.

Greco to Open Rio Season

The Teatro Municipal in Rio de Janeiro, Brazil, will open its season the first week of August with the opera Maria Tudor, by Carlos Gomez, with Norina Greco, Metropolitan Opera soprano, singing the leading role.

Toronto Promenade Concerts Draw Throngs

TORONTO—The weekly Promenade Symphony Concerts in the Varsity Arena are again drawing sizable audiences. A policy of guest conductors is in force this summer. Dr. Hans Kindler appeared on May 14, with Lubka Kolessa, pianist. The next concert presented Andre Kostelanetz, with Lucille Manners, soprano, as soloist. The same leader was heard the following week, with Ossy Renardy, violinist, assisting.

Edwin McArthur conducted on June 4 and 11, with Eleanor Steber, mezzo-soprano, and Joseph Schuster, cellist. Victor Kolar, of the Detroit Symphony, wielded the baton on June 25 and July 2, with Sigurd Rascher, saxophonist, and Enya Gonzalez, soprano.

On July 9, Erno Rapee was in the chair, and Dorothy Wilkes, pianist, assisted. Carola Goya, dancer, was scheduled to appear on July 16, under the baton of Ettore Mazzoleni.

Future conductors and soloists scheduled are:

July 30, Allard de Ridder and Orrea Pernel, violinist; Aug. 6, Cesar Borré; Aug. 13, Frank Murch; Aug. 20, Erno Rapee, with Percy Grainger, pianist; Aug. 27, Samuel Hersenhoren, with Jean Dickenson, soprano; Sept. 3 and 10, Sir Ernest MacMillan, with James Melton, tenor, and Carroll Glenn, violinist; Sept. 17, Cesar Borré, with Atty Van den Berg, dancer; Sept. 24 and Oct. 1, Hans Kindler, with Zara Nelsova, cellist, and Anne Brown, soprano; Oct. 8 and 15, Albert Coates, soloists to be announced.

Rapee Given Mahler Medal For Radio Cycle

Erno Rapee, conductor of the Music Hall Symphony Orchestra, received the Mahler Medal from the Bruckner Society of America. The presentation was made by Mayor F. H. LaGuardia of New York after Mr. Rapee had conducted Mahler's Eighth Symphony in a broadcast over the Blue Network and WNYC from the Center Theatre.

The medal, designed by Julio Kilenyi, is presented to those musicians who have done most to increase public appreciation of Mahler's works. Other recipients have been Bruno Walter, Serge Koussevitzky and Otto Klemperer. Mr. Rapee's Mahler Cycle this season was the first to be given over the radio.

Paul Robeson to Do Othello in Summer Appearances

Paul Robeson will appear in the title role of Othello next month at Brattle Hall, Cambridge, Mass., and the McCarter Theatre, Princeton, N. J., in an adaptation by Margaret Webster. Una Hagen will be the Desdemona. A Broadway appearance is under discussion for the fall.

Mr. Robeson is being heard this summer as soloist at the Cincinnati Festival, at Michigan State College, the Lewisohn Stadium, New York and Robin Hood Dell, Philadelphia. His recently concluded tour took him to the Pacific Coast and back.

Cara Verson Receives Works from South American Composers

CHICAGO—Interest in the work Cara Verson, pianist, is doing in playing programs made entirely of modern music has extended to South America. She has recently received a number of interesting letters from South American composers who write in the modern idiom, as well as autographed copies of their works. These composers belong to the active Cooperativa Interamericana de Compositores, which has a chapter in each of the South American countries and connections with the United States. Each chapter publishes its own edition. Among the autographed copies Miss Verson has received are works of Juan Carlos Paz, Ficher and Curt Francisco Lange, of Argentine and Uruguay, respectively.

R. D.

AMERICA'S SCHOOLS PLAY VITAL ROLE IN WAR EFFORT

New Schedules Include Extra Sessions during Summer to Conserve Time of Students

The nation's schools are adapting themselves with enthusiasm to the demands of war. Many colleges and universities including departments of music have begun their extra terms this summer, instead of waiting until September. This program, designed to conserve time in the training of the young for war or civilian service, has greatly increased the possible number of hours per year that may be devoted to music and allied subjects. In other schools, the usual summer sessions are being held, with emphasis upon the service which the art can bring to the country.

New uses have been found for the vast musical apparatus developed during the last twenty years in the public schools and universities. Training in instruments and voice will have definite uses in the various service branches, now that a great program for bands and glee clubs is being developed among enlisted men. The government's ban on delivery of new instruments except for the army may be surmounted by a system of private loaning to students.

Adapting with characteristic rapidity to the situation, American musical leaders have already placed their art in the service of our country's struggle. Statements of the national groups of educators reflect strong loyalty and determination to contribute in every possible way to a victorious conduct of the war.

New phases of service for music schools are being developed, noteworthy being the training of workers for civilian services in which music plays a part in maintaining morale.

OCD Volunteers Offered Free Juilliard Course

A free training course is being offered by the Juilliard Summer School to those interested in music who volunteer their services to the Greater New York Civilian Defense Office. Nine two-hour lecture sessions and 18 hours of field visits are provided. A certificate is issued on satisfactory completion of the course. Lecturers are Grace Spofford, Mary Sanders, Marshall Bartholomew, Janet D. Schenck, Jennie Cossitt, David Le Vita, Dorothy Lawton, Harriet Ayer Seymour, Ruth Collins, Mrs. Frances MacFarland and representatives from the war services of city departments.

Opera for Service Men

Students of the Academy of Vocal Arts of Philadelphia, have presented one-act operas of Pergolesi and Offenbach for men in service at Fort Dix. Programs of operatic excerpts and lighter music have also been given at various service clubs, USO clubs and hospital recreation halls.

According to those sponsoring the appearances, large numbers of soldiers have attended and received the performances enthusiastically.

Quincy Porter Succeeds Goodrich As N. E. Conservatory Head

Dr. Wallace Goodrich, for 45 years associated with the New England Conservatory of Music, has retired as director and will be succeeded by Quincy Porter, present dean. Dr. Goodrich has been named director emeritus.

NEW BACHELORS OF MUSIC

graduated at the Cleveland Institute of Music. Rear row, left to right: Marcile Mack, in piano; Jane Baker, in voice. Front row, Marjorie Rutz, in horn, left: Virginia Phelps, in voice.

A GROUP OF 1942 GRADUATES AT PEABODY CONSERVATORY OF MUSIC

at Baltimore, Md. First row: Martha Doris Svendsen, Artist Diploma in Piano; Ruth Bennett Buettner, Bachelor of Music; and Mary Trehearne Bishop, Artist Diploma in Piano. Second row: Frank Stephen Whitmore, Teacher's Certificate in Voice; Arlette Tetu, Teacher's Certificate in Piano; R. Wayne Dirksen, Church Organist's Certificate; Florence Grebe Deute, Kathryn Posey and Elsie Marie Elya, all winners of Teacher's Certificates in Voice; Adolph James Heller, Teacher's Certificate in Violin; and Hans Flexner Fisher, Teacher's Certificate in French Horn. Third row: Virginia Louise Holland, Shirley Lerner and Betty Hovis, all winners of Teacher's Certificates in Piano.

Peabody Summer Recitals Open

BALTIMORE, MD.—A series of three free concerts, all on Sundays, are being given in the main auditorium of the Peabody Conservatory of Music during June and July by members of the faculty at the Peabody Summer School of which Frederick R. Huber is manager.

The concerts were opened successfully by John Dudley, young Australian tenor of the Metropolitan Opera, who is new to the Peabody faculty this summer. Frank Bibb, also a member of the vocal department at the summer (and winter) faculty, accompanied Mr. Dudley in a well-arranged program that concluded with a group of English songs, after ranging through Handel, Mozart and Brahms.

The second concert on July 12, presents Charles Courboin, organist, who has also just been engaged for the regular Peabody faculty. He succeeds, for the duration, Virgil Fox, who has just entered the armed services. The concerts will be concluded on July 26 by Pasquale Tallarico, pianist.

G. K.

Philadelphia Conservatory Has Graduation

PHILADELPHIA. — The sixty-fifth commencement concert of the Philadelphia Conservatory of Music was held in the Bellevue-Stratford ballroom recently. The chorale, Jesu, Priceless Treasure, by Bach was well sung under the competent direction of Dr. Clyde R. Dengler. Gloria Morgan, Jane Jurrjens, Nellie Burt Wright, Claire Shapiro, and Richard Thiele, holders, respectively, of the Samaroff, Stolp, Hood, and D. Hendrik Ezerman scholarships, showed understanding and musicianship in their solos. A new Sophia Ezerman Award has been founded which is to be given to the student "who shows professional ability and whose progress is outstanding but who will remain an amateur." An interesting Trio in C for clarinet by John Cowell was written with an appreciation of the instrument and revealed promise in its young composer.

Teachers' diplomas were presented to Evelyn M. Christians, Mary B. Diller, Jane H. Jurrjens, Claire Shapiro, Jane D. White. Degree of Bachelor of Music was granted to Evelyn M. Christians, John R. Cowell (cum laude), Mary B. Diller, Sister Marian Cecilia, I. H. M., Sister Mary Seraphim, I. H. M., and Sister M. Rose Estelle, I. H. M. The degree of Master of Music was conferred upon Jane P. Beyer, John C. Schwabenland, Carol J. Sharp and Sister Helena Mary, I. H. M. Mme. Samaroff's address to the graduates was timely and interesting. She stressed the need to keep the arts alive during these difficult times.

A successful concert under the sponsorship of the Settlement Music School, for the benefit of Russian War Relief, Inc., was given recently in the Academy of Music Foyer, by Genia Robinor, pianist, Benar Heifetz, solo cellist of the Philadelphia Orchestra, and Iso Briselli, violinist.

GERTRUDE MACBURNEY

Baltimore Makes Music a Major High School Study

BALTIMORE.—Through the cooperation of Reginald Stewart, director of the Peabody Conservatory and Dr. Ernest G. Hesser, formerly of the School of Education of New York University and now director of music in the city's schools, the study of music has been made a major course in Baltimore's high schools.

The "music major" idea was announced by Mr. Stewart at the dinner of the Peabody Alumni Association. He gave Dr. Hesser credit and revealed that Dr. David E. Weglein, Superintendent of Public Instruction, had also assisted.

"In this plan," said Mr. Stewart, "even more time will be devoted to music than is customary for other major subjects." Centres will be established in three schools for students who wish to specialize in music. Members of the Peabody faculty will cooperate in the idea with public school teachers.

New York City has a High School of Music and Art for students who wish to specialize in these courses, with the usual academic subjects offered, but the stress is laid upon specialization in either of these fields. The work, however, is done by the city school system rather than in cooperation with a private institution, as mapped out by Mr. Stewart for Baltimore.

CHICAGO OPERA ANNOUNCES 5-WEEK SEASON UNDER GALLO

By RENÉ DEVRIES

CHICAGO. — Confirming predictions in these columns after the close of the last Chicago Opera season, official announcement has been made that there will be five weeks of opera beginning on Nov. 7, and that Fortune Gallo, "who piloted the company through an unusually successful season in 1941," will again be at the helm. Lily Pons will probably be heard on opening night in Lakmé, with a cast including Raoul Jobin and Alexander Kipnis. Grace Moore, besides reappearing in roles she has made her own, will add at least one to her repertory. In the roster one finds the names of Helen Jepson, Rose Bampton and Josephine Antoine, among the sopranos; Gladys Swarthout and Coe Glade, mezzos; Jan Kiepura, Richard Crooks, Giovanni Martinelli, tenors; Lawrence Tibbett, John Charles Thomas and Richard Bonelli, baritones; and Alexander Kipnis as leading basso of the troupe.

French opera will play a large part in the repertoire. Mr. Gallo is planning to present Mignon, Faust, Carmen, Lakme, Manon and probably Tales of Hoffmann.

Ganz Leads American Premieres

The all-American program in which Rudolph Ganz, always a champion of American music, directed the Illinois Symphony Orchestra at the Eighth Street Theatre recently, was of rare interest. It listed The Streets of Spring by Max Wald, a Tom Thumb Symphony by Wesley LaViolette, and Miniatures by Charles Haubiel, all world premieres. The concert also included Sand by Mary Howe, Cecil Burleigh's Violin Concerto No. 3, Pastorale and Tarantella by Paul Creston, A Homespun Overture by Morton Gould and Percussion by the conductor, all receiving first Chicago performances.

Though each novelty deserves more than passing comment, in praising all we report faithfully the reaction of the public towards works that deserve to be retained in the repertory. Ganz made the orchestra glow with added sonority and the concert was one of the most outstanding in the organization's six years' activity.

Skill, disciplinary ability and exemplary readings were revealed by Izler Solomon when he directed the Illinois Symphony Orchestra to a victorious grand finale in another program featuring request numbers.

Penthouse Opera Makes Bow

Hans Rosenwald, artistic director, and Henry Gebert, music director of the newly inaugurated Penthouse Opera, formed a new idea in the presentation of opera. The Merry Wives of Windsor by Nicolai had a first local hearing in Rosenwald's modern English version before a sold-out house in Fullerton Hall. Sans the paraphernalia that makes opera grand, the Merry Wives interested listeners, who recognized the merits of Rosenwald as commentator; the ability

(*Please turn to page* 12)

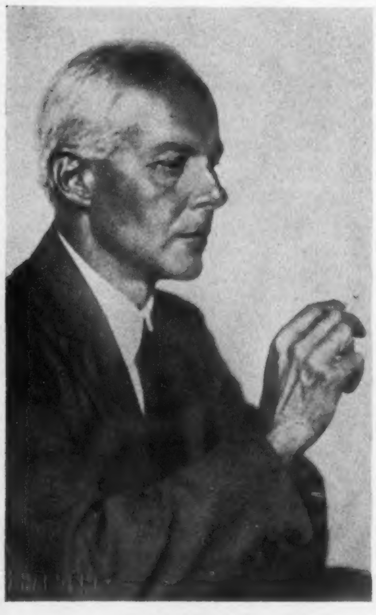
Lewisohn Stadium Concerts Feature Eminent Soloists

(*Continued from page* 3)

It was originally intended to move the opening time ahead a half hour to eight o'clock, but after a few nights the custom of beginning at eight-thirty was restored by special permission of Mayor LaGuardia.

The Voice of Russia

Soviet composers had the program to themselves at the second concert, Friday, June 19, when Rodzinski slated Glière's Marche Héroïque, Shostakovitch's Piano Concerto and Fifth Symphony.



BELA BARTOK,
whose concerto for two pianos will be premiered early next year by the New York Philharmonic-Symphony under Fritz Reiner. The composer and his wife, Ditta Pasztory Bartok, will be the soloists. Mr. Bartok has joined the list of artists under the management of Ray Halmans.

These days there are no more—or practically no more—brow knittings and head shakings over the works of the young man who used to be the *enfant terrible* of music only a few years ago. Time marches on, and so do the tolerance and understanding of modern concert audiences. They seem to have appraised Shostakovitch as a definitely sincere and significant creator who has ideas and an adept technic with which to express them. Also by common consent he is credited with having given up the deliberately sensational and ribald writing that colored most of his output in the earlier periods of his career. He has, however, fortunately retained a sense of humor and clever burlesque, as in his ballets and piano pieces.

While the Symphony is deeply serious and offers a slow movement of nostalgic poesy, the Piano Concerto bubbles over with high spirits reaching their most effective moments in rhythmic fun and hilarious treatment of the trumpet part in the orchestra. Eugene List was the soloist and gave bounding vitality and glittering brilliancy to his measures.

A timely touch was the military uniform of the player, for he is Corporal List, active at the New York Port of Embarkation in Brooklyn (from which he had a twenty-four hour leave), until this evening serving as a private. His promotion to his new title was announced at the conclusion of the concerto, when the commander of his unit, Capt. Samuel Russell, handed him the warrant of appointment, saying that it was conferred "not because of your outstanding ability as a pianist but because you are a good soldier." Numerous buddies of Corporal List were in the audience and helped in the detonating applause that induced four encores.

Enthusiasm there was too, for Rodzinski's vivid and eloquent reading of the Symphony, admirably performed by the orchestra. He interrupted the slow movement and started it afresh when a noisy airplane zoomed overhead.

Spalding Plays

The third concert, attracting a Saturday evening attendance of 14,000 on June 20, continued in the sign of Russia with pre-Soviet Tchaikovsky as the sole program provider. He was represented by his Romeo and Juliet Overture, Violin Concerto (Albert Spalding soloist) and Fifth Symphony.

All this is music ideally suited to Rodzinski's temperament and his talents as a colorist; his interpretations were rich in romantic and exciting appeal.

Spalding has given a better account of himself on other occasions. For the Tchaikovsky Concerto his tone and style lacked something of the requisite flame and glamor. Nevertheless he won acclaim and played eagerly demanded encores expertly accompanied by pianist André Benoist.

The evening had picturesque atmosphere in the presence of many high officers of the Army and Navy, guests of Mrs. Cornelius Vanderbilt Whitney and Mrs. Pierrepont Morgan Hamilton. During the intermission Mrs. Guggenheimer introduced Mrs. Hamilton, who announced the names of the visiting officers to much applause. As all service men have free admission on Saturdays and Sundays, uniforms were visible all over the enclosure.

Humid Sunday evening, June 21, brought only a small audience to enjoy the well diversified and ingratiating list of works, Weber's Oberon Overture, Beethoven's Fifth Symphony, Ravel's Daphnis and Chloe Suite No. 2, and Jerome Kern's symphonic scenario of music from his Show Boat. At top form, Rodzinski and his men were fêted becomingly, especially after the finely filigreed performance of the Ravel masterpiece.

Following one night's cancellation on account of rain, the Ballet Russe de Monte Carlo gave its first three of six scheduled programs, conducted by Franz Allers, June 23 to 25. Reviews appear elsewhere in this issue.

Two American Soloists

For the Saturday evening event, June 27, solo abundance was in evidence, with two young Americans displaying their individual talents: Eleanor Fine, fifteen-year-old New York pianist, and Blair McClosky, baritone.

Miss Fine played the Schumann Concerto and revealed sure command of its romantic atmosphere, set forth with warm tone and smooth execution. Mr. McClosky ambitiously chose to do Mahler's Kindertotenlieder, but did not realize all the deep tragedy and tenderness of that affecting work, one of the composer's best. The singer has ample voice and musical approach; in less subtle material he might shine more effectively.

The balance of the program offered Mozart's early C major Symphony (K.200) and Strauss' Don Juan. Alexander Smallens officiated as conductor, and as always showed unfailing artistic instinct, versatility of style, and firm yet flexible handling of his orchestra.

Smallens had the baton again at the Sunday concert of June 28, this time devoting himself exclusively to French music with Chabrier's poetical Gwendoline Overture, Bizet's L'Arlesienne Suite No. 1, familiar sections of Berlioz' Damnation of Faust, and César Franck's only Symphony. The last named opus won the most applause for the ardor, imagination and brilliance of its offering.

(*Please turn to page* 19)

YEHUDI MENUHIN
NINO MARTINI
HELEN TRAUBEL
IGOR GORIN
EDWARD KILENYI

JACK SALTER
ARTIST
MANAGEMENT
DIVISION
COLUMBIA CONCERTS
INC.
113 WEST 57th STREET · NEW YORK

CHICAGO

(*Continued from page* 11)

of Gebert as pianist-conductor and the fine singing of a cast made up of a quintet of Chicago's most talented singers.

Young American Artists' Series

Robert Macdonald, Helen Kettner, Marion Huebner and Charles Potts were presented in joint recitals at Curtis Hall by Charline Marmein in the last of her spring series. The only truly professional was Robert Macdonald, who shared a program with his talented pupil, Helen Kettner, proving once more his ability as pianist and teacher. Miss Huebner, dramatic soprano, and Mr. Potts, baritone, gave reason to rejoice at their debut, for both have much in their favor in the way of appearance, stage deportment and vocalism. Both carried the standard of the Carl Craven studios one step higher. Mr. Macdonald's excellent accompaniments aided the recital-givers considerably.

Zelzer Presents Operetta

Harry Zelzer, Chicago impresario, has a rare power to interest the general public in his enterprises. Nine out of ten of his attractions are sold out. This was the case even when he presented such an old operetta as Bar Kochba by Abraham Goldfaden, with an all-Jewish cast in the vast Civic Opera House on two successive nights. Harry closed his season as it began, with hundreds turned away. Now he is enjoying a well-merited rest at his summer estate in Wisconsin, where he is formulating new plans to bring to Chicago many box-office favorites and others popular elsewhere.

Woman's Symphony Music Pageant

Mrs. James G. Shakman, president of the Woman's Symphony Orchestra, always devises something out of the ordinary to make Chicagoans more aware that music is the best vitamin to keep up morale. Her latest achievement, the Woman's Symphony Music Pageant, made possible through the interest and cooperation of various choral, ballet and musical groups, turned out to be one of the most important events of the year. Nicolai Malko made his first official appearance as the Woman's Symphony Orchestra's new conductor and won a rousing ovation for his admirable command of his new forces, in the orchestral numbers. Malko vied with such veteran choral directors as Herbert E. Hyde, Leroy Wetzel, Emerson Abernathy, Theodore Lams, J. Wesley Jones, Knute Hansen, Reinhold Walter and others in making the mass chorus of 1,000 singers give as stirring a performance as it has been our lot to hear. Several ballet groups participated. Gustave A. Brand, director of pageantry, deserves special praise.

Kemp Artist Students in Opera

Paula Dohrn, soprano, and Bruce Marvyn, tenor, are evidently ready for operatic careers if we take as criterion their telling singing and no less effective acting of Santuzza and Turiddu in the performance of Cavalleria Rusticana by the Barnard Cantor Opera in Kimball Hall. Pagliacci had in Leonard Balsamo a Canio robust in voice and fiery in action. This young tenor also has been well taught and the result was a performance that bore the stamp of professionalism. Mr. Balsamo like Miss Dohrn and Mr. Marvyn are products of Edwin Kemp, a teacher who is as well versed in grand opera as in oratorio, a field in which he himself has shone for many years.

New Stars' Victory Concerts

Mathilde Ernestine could not have launched her New Star Victory Concerts more auspiciously than by choosing Marie Luviso, New York soprano, and Lydia Smutny, Chicago pianist, for they both delighted the listeners in a comprehensive program at Curtis Hall on General MacArthur Day. Mme. Luviso's voice is of dramatic type, luscious throughout its wide range and guided with the skill of a consummate artist. Miss Smutny plays with a good sense of humor and enthusiasm.

Commencement Exercises Held by Schools

Though graduating classes are smaller these days, the standard of efficiency in all departments has reached a new high, if we accept as examples the performances of the students heard at the commencement concerts of the Chicago Musical College, American and Chicago Conservatories, Sherwood and Cosmopolitan Schools of music. All these institutions have student orchestras, and under distinguished members of the faculties they not only played unusually well, but in each instance they supported the many soloists nobly. The Chicago Conservatory Orchestra was conducted by Ludwig Becker; the American, by Herbert Butler; Leon Sametini wielded the baton over the Chicago Musical College's; P. Marinus Paulsen occupied the podium for the Sherwood School, and William Groom presided over the Cosmopolitan School's.

SINGER AND DANCERS IN MIDNIGHT CONFERENCE,

Maria Kurenko, soprano, center, greeted Martha Graham, left, and her partner, Erick Hawkins, when Miss Graham and her company recently appeared in the Blackstone Theatre, Chicago. Mme. Kurenko made a guest appearance with the San Carlo Opera in Chicago, in Faust, and appeared in Treasury Department series over WOR-MBS.

JERZY BOJANOWSKI

Bojanowski Reengaged for Milwaukee Summer Concerts

Jerzy Bojanowski, conductor of the Wisconsin Symphony Orchestra, was recently engaged to conduct the Music Under the Stars concert series in the Temple of Music at Washington Park, Milwaukee. Eminent guest soloists appear at these concerts.

Doctor of Music degrees were rare this year. The Chicago Musical College conferred this honorary degree on Arthur C. Becker, dean of the DePaul University School of Music; Hans Lange, associate conductor of the Chicago Symphony Orchestra and conductor of the Civic Orchestra, and Roy Shields, musical director for the central division of the NBC network. The Sherwood School conferred the same degree on Georgia Kober, its retired president.

Bertha Ott Presents Scholarship Winners

Bertha Ott presented winners of the student contests of the Society of American Musicians in two concerts in Kimball Hall recently—Dorothy Korn, organist and Perry Essig Crafton, violinist (young artists); and Robert Jesmer and Jean Stern, pianists (primary division); Amo Cappelli and Disna Rose Kosten, pianists and Ruth Tongwall, violinist (junior division); Joan Hottinger and Lillian Najarian, pianists, and Jean Morgan, Bertina Corimby, violinists (senior division).

Louise St. John Westervelt's Activities

Louise St. John Westervelt is kept busy conducting women's choruses, teaching voice at her Chicago studio and at the National College of Education, where she is director of music. Annually Miss Westervelt arranges and directs the musical portion of the College's spring festival and makes it an outstanding feature of the program. This year her episode, called A Cordon of Song, included diversified numbers by Williams, Bainbridge Crist, Gershwin and Bloch, besides Canadian and Russian folk songs. A group of Miss Westervelt's advanced pupils contributed excellent singing in a recent recital. Under Miss Westervelt's direction, the Edgebrook Singers gave a concert at the Edgebrook Club, with Carl Strum and Bertine Corindy as soloists.

Thomas N. MacBurney's Summer Classes

The summer term at the Thomas N. MacBurney studios began June 15 and extends through the summer to Aug. 22. Besides thorough voice work Mr. MacBurney is holding classes in stage work for opera, oratorio, radio and recital.

John Dwight Sample Artists Busy

June Brown, coloratura, appeared in operatic excerpts in a concert with Daniel Cobb, baritone, given by the Y.M.C.A. Opera Department. Michael Stewart, bass, known for his oratorio, concert and radio work, has recently joined the Carnation Milk program on NBC. Marian Carlyle, soprano, appeared recently as soloist with the Illinois Symphony Orchestra, in a performance of Elijah at Wheaton, with the Mendelssohn Society, with various clubs and at First Presbyterian and Buena Memorial Churches. John Macdonald, bass-baritone, sang the Elijah with the Granville Festival Association at Granville, O., and appeared at the tenth annual spring concert in Akron, O. Alice Piper McKinney, soprano, appeared in joint recital with John Macdonald at Hinsdale for the Wheaton Departmental Club; in recital for the River Forest and Rovenswood Woman's Clubs and is soloist-director at Washington Boulevard Methodist Church. Earl Thiel, baritone, winner of the 1941 Chicagoland Festival, is appearing before many clubs in recital.

Fern Hammer, contralto, long time pupil of Mr. Sample, recently made her debut in recital in Kimball Hall and is soloist at the Twelfth Church of Christ Scientist. Michael Salomon, tenor, was soloist with the Young Adult Group of First Methodist Church of Gary, Ind., and has just been appointed soloist of the Church of the Redeemer, Chicago. Beatrice Ulbricht, soprano, sang for the Press Club's annual dinner at the University Club, for Phi Beta of Oak Park and was finalist in the Federation of Woman's clubs contest. Daniel Cobb, baritone, gave recitals for the Waukegan and Barrington Woman's clubs and is soloist at Highland Park Presbyterian Church and at K.M.A. Temple.

Lila Livingston, contralto of Omaha, has done many national broadcasts and has sung many club engagements. D. Edgar Davies, baritone, sang the Crucifixion and the Seven Last Words and recently the Ballad for Americans with the Washington Park High School Chorus of Racine. Madeline Vaughn, contralto, is busy with club work and is soloist at the Seventh Church of Christ Scientist. Harold Townsend, radio tenor, is now a member of the United States forces at the Great Lakes Naval Station and is regularly heard on Friday evenings on the Navy broadcasts. Ann Benniger, dramatic soprano, gave a concert at Mount Saint Claire Academy, Clinton, Ia., and was guest soloist for the Slovenian Singing Society's Spring Concert and the Slovenian Rally.

Mme. Herman Devries' Festival

Presenting twenty of her students in a festival of song at Florentine Hall, Mme. Herman Devries lived up to her reputation as a fine accompanist and as a teacher who knows how to impart to others the principles of beautiful singing.

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Cantor's Music Stirs Throngs

Minnesota University Has 3rd Bach Festival

MINNEAPOLIS.—The Bach Society of the University of Minnesota, under the direction of Donald Ferguson, gave its third festival, during three days, in Northrop Auditorium. The first evening was devoted to orchestral numbers and Magnificat, the second was given by Arthur Jennings, organist, and the Mass in B Minor was presented the third evening.

The University Symphony Orchestra supplied all orchestral numbers and its student members ably supported the Bach chorus, which notwithstanding a smaller male section, sang both works with spirit. The several soloists were chosen from the chorus. An admission fee somewhat decreased the size of the audiences, yet the attendance was encouraging.

The closing concert of the University of Minnesota Artists Course, was successfully sung by the Metropolitan Opera Quartet, including Josephine Antoine, soprano, Karin Branzell, contralto, Frederick Jagel, tenor, John Brownlee, baritone, with Robert MacDonald at the piano.

Mrs. Carlyle Scott, the manager, told the audience that Richard Crooks, Erica Morini, Risë Stevens, Vladimir Horowitz, Vronsky and Babin, Salvatore Baccaloni with assisting artists, and Carmen Amaya and her dancers would comprise the Artists Course for next season. EARLE G. KILLEEN.

Pontiac, Mich., Forces Produce Cavalleria Rusticana

PONTIAC, MICH.—Making its public debut, the Michigan Opera Company's recent production of Cavalleria Rusticana at the Orpheum Theatre, assisted by the Pontiac Philharmonic Orchestra, under the baton of Cesar Chanfone, was a marked success. The cast included Florence Wenzel as Santuzza; Riccardo Vivaldi, Turiddu; Allan Summits, Alfio; Gertrude Shore, Lola, and Doris Bull, Lucia. The principals, chorus and orchestra showed excellent results of careful rehearsing under Mr. Chanfone's direction. The production was sponsored by the local symphony society, and a capacity audience was lavish with approval. D. N.

Albuquerque Festival Features Chamber Works

ALBUQUERQUE, N. M.—The first Music Festival, held here from June 4 to 28, included six chamber and two orchestral concerts. The former were given in the courtyard of La Quinta Art Gallery, seating about 5,000. The Civic Symphony Orchestra was heard in the University Stadium, a special shell having been constructed. Maurice Dumesnil, artistic director of the festival, was heard as guest conductor, pianist and commentator.

A string quartet especially organized for the series by Georges Miquelle, solo cellist of the Detroit, Mich., Symphony, also included Robert Mann and Robert Koff, violinists, and Leonard Atkins, violist, the latter three being graduates of the Juilliard School. Messrs. Miquelle and Mann were soloists at the final orchestral concert. One concert was devoted to chamber works of Debussy. William M. Kunkel, flutist, and conductor of the orchestra, participated, with Oscar Valentin, violinist, and Marilyn Moulton, harpist, both members of the Civic Orchestra.

A statewide contest for young music students coordinated with the festival, the winner of each group to have a guest appearance with the Civic Orchestra next season.

Federated Music Clubs Will Award $4,000 in Prizes

Four young American artists will receive $1,000 cash awards in the Young Artists' Auditions of the National Federation of Music Clubs, it is announced by Ruth Ferry, chairman. Contestants must be between 21 and 30 years of age. The winning violinist, pianist, male singer and woman singer will be selected in late April or early May at the biennial convention of the Federation in Detroit after state and district contests have narrowed the contestants to 16 in each group.

Dr. Harold Bauer, Richard Burgin, Mabel Garrison and Paul Althouse are the artist sponsors and have selected the repertoire. State contests start on March 1, 1943. The better of the two winning instrumentalists will receive, in addition to the cash award, the Schubert Memorial Award, which comprises appearances with the Boston Symphony and the Philadelphia Orchestra.

State contests for musicians between 18 and 23 will also be held. Mrs. Fred A. Gillette is national chairman and the sponsors are Beryl Rubinstein, Hugo Kortschak, Hans Hess, Palmer Christian, Louise Homer and Frank Bibb.

Details of the competitions may be obtained from the district chairmen or at the headquarters of the Federation, 405 West 23d St., New York.

4th Summer Festival in Provo

PROVO, UTAH.—The series of chamber music concerts inaugurated at Brigham Young University in Provo, three years ago, has developed into a summer music festival This year it includes twelve programs by the Roth Quartet, several piano recitals by Andor Foldes and appearances by the French baritone, Yves Tinayre. The opening concert was given June 16 and the series extends through July. Classes for special music students will be in charge of the visiting artists during the six week summer term.

Dean Herald Clark has been the moving spirit in the University's musical activities.

Izler Solomon Conducts NBC Symphony

Izler Solomon, conductor of the Woman's Symphony Orchestra of Chicago and the Illinois Symphony Orchestra, directed three recent concerts of the NBC Symphony Orchestra on the air. Among the unusual numbers on his programs was Khrennikoff's Symphony, which received its first radio performance.

A PIANIST IN THE GARDEN OF THE GODS.

Egon Petri and Mrs. Petri on a recent visit to Colorado Springs. Dr. Petri began a series of 13 half-hour broadcasts on July 5 over CBS at 11 a.m. He again teaches summer classes at Cornell University, Ithaca, N. Y., this year.

War Causes Shifts In Ohio Ensemble

Cleveland Orchestra Replaces Drafted Men with Women Players in Some Cases

CLEVELAND.—Effects of the draft are disclosed in the ranks of the Cleveland Orchestra for both the summer and regular seasons. Helen Lott, French horn, and Marjorie Rutz, assistant first horn, have been added for the summer season.

When Dr. Artur Rodzinski starts his tenth season as conductor in the fall, he will have several new players.

William Lincer is the new first violist; Cloyd Duff, tympanist, Cioffi Gino, clarinetist; Ernest Druker, violinist; and Edward Aria, bass.

Additional replacements are contemplated for men drafted into service. Dr. Rodzinski will be absent for a month next season when he serves as guest conductor for the New York Philharmonic-Symphony. Nikolai Sokoloff, first conductor of the Cleveland ensemble, and Rudolph Ringwall, associate conductor, will preside in his place.

Three tours are contemplated if travelling facilities permit, with the orchestra making its first appearances in Mt. Pleasant, Grand Rapids, Fort Wayne, Jersey City, Bridgeport, Conn., Charlotte, N. C., Rock Hill, S. C., and Akron, Ohio. P. N.

Dormagen Conservatory of Music Holds Commencement

HAMMOND, IND.—Three piano recitals and the commencement program formed the season's closing activities at the Dormagen Conservatory of Music and Dramatic Arts, of which Amy Dormagen is president, during the month of June. The two outstanding were the piano ensemble recital and commencement. Piano students of Mrs. Dormagen, Ann Calvaruso Damato, Inez Crooks Merneck, Margaret McCall Nichols and William Trinks; violin students of Louis Zander; voice students of Richard Schoenbohm; dramatic pupils of Maude Morton Hosler and Florence Patterson and accordion pupils of Avalene Brown participated in this series of programs, which proved the admirable work being done at the Dormagen Conservatory under the guidance of its able and progressive president and worthy faculty. Those appearing on the commencement program each deserve a special word of praise for excellent performance, including Robert Reed, pianist-composer; Peggy Lou Erickson, Robert Harder, Mona Mae Ruwaldt, Mary Alice Reed and Inez Crooks Merneck, pianists; June Demerling, reader; Carolyn Nieman and Joyce Lee Luellen, violinists, and Ruth Vanderhere, soprano. Mrs. Dormagen and Dean Louis Zander presented the diplomas, promotion certificates and honors to the deserving students.

Silvia Bagley Conducts Chorus on Radio

Silvia Bagley, soprano and teacher of voice at Mayville State Teachers College of North Dakota, has had a busy season. During May she presented two artist students in full-length recitals and directed the seventy-five voice Mayville College-Community Choir on the "Meet Your Neighbor" program, broadcast over WDAY in Fargo. At her recital Lorraine Boe, coloratura soprano, included songs by Chaminade, Delibes, Fauré, Caccini and Schubert and arias by Gounod and Verdi. Marian Egge, dramatic soprano, sang numbers by Tchaikovsky, Schubert, Del Riego, Huntington Woodman, and a group of Norwegian folk songs. The Choir's half-hour program featured works by Christiansen, Schubert-Wilson and Louis N. Curtis.

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Baltimore Launches Gala Band Events

New Municipal Board of Music of 5 Members Headed by R. P. Iula

BALTIMORE, MD.—Starting over a month behind schedule, the Municipal Department of Music launched the concerts of its Park Band, Osmar P, Steinwald, conductor, and Municipal Band, Robert V. Lansinger, conductor, on the night of July 1, the concerts to run nightly through July and August. It was the first activity shown by the new Municipal Board of Music through its recently appointed executive secretary, Robert Paul Iula.

Mr. Iula, who has been closely identified with the musical life of this city for many years, both as instrumentalist and conductor, is a former student of the Peabody Conservatory (in flute and cello) and for 19 years has played first flute in the Baltimore Symphony Orchestra. He was also regular conductor of the Stadium Civic Symphony concerts held here in the summers of 1939 and 1940. He is the representative of the Municipal Board of Music, the five members of which were all appointed by Mayor Howard W. Jackson, and the active administration of municipal music affairs is now entirely in his hands.

Symphony Orchestra Will Be Reorganized

Several special concerts are planned for the summer months. One of the major problems facing the new set-up in the fall will be the reorganization, from top to bottom, and setting into motion of the Baltimore Symphony Orchestra, which ceased functioning last spring after having completed less than half of its twenty-fifth season of uninterrupted concerts. There is talk of a longer and more ambitious season, but definite information on these rumors will have to wait until later.

Two of Baltimore's leading singers, Mary Bowen and El Gary, appeared as soloists at the Watergate Concert presented by the National Symphony Orchestra in Washington on July 3, in compositions by Victor Herbert.

GUSTAV KLEMM

Maryland Friends of Music Led by Klemm

BALTIMORE, MD.—Appearing before a capacity audience that over-flowed into S. R. O., The Baltimore Friends of Music gave its third annual concert at Levering Hall, under the direction of Gustav Klemm. An ambitious program, ranging from Bach, Arne and Praetorious to more modern works by Deems Taylor, Pearl Curran and concluding with Mr. Klemm's Waltz of the Seasons, a choralization of one of Strauss's most popular waltzes, gave vast pleasure to the audience which was most enthusiastic in its applause. Several encores were given by the chorus of women's voices.

Jeffrey Gould, one of this city's leading baritones, was guest soloist for the concert, his accompanist being Sarah Stulman Zierler. His opening group included three Russian songs and the popular Passing By. For his concluding stanza, he presented Ballad for Americans, which he was the first to sing in this city several years ago. Mr. Gould, now Pvt. Gould, came up from Fort George C. Meade, and scored a distinct success. Mr. Gould organized The Baltimore Friends of Music three years ago and continued with them until he entered the service of the U. S. Army several months ago. Emilia d'Aliberti accompanied the chorus, and several violin obligatos were played by Sidney Tretick.

N. S. S.

Australia Finds Interim for Music

Even in Trying Days Orchestra and Other Events Draw Throngs

By CYNTHIA HENDRICKSON

ADELAIDE.—With the accent on the war effort and the tempo of Red Cross funds accelerated, the scope of musical activities in Australia during the past 18 months has been somewhat restricted.

War conditions were responsible for the cancellation of 1941-42 tours by Szigeti, Vronsky and Babin, Milstein, Bartlett and Robertson, and the English conductor, Leslie Heward.

In their place Australian batonists and soloists have provided the season's music. Four 1941 concerts by the Adelaide Symphony Orchestra proved that the local conductors who directed them can maintain the standards of excellence set by previous distinguished visitors such as Beecham, Sargent, Harty and Schneevoigt.

Bernard Heinze, especially, advanced claims to be regarded as one of the finest conductors Australia has produced, by a scholarly and inspired reading of Beethoven's Fifth Symphony.

Friedman in Chopin

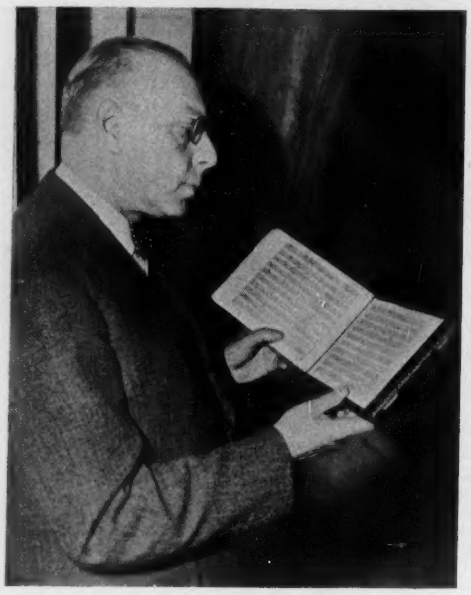
Two Chopin recitals at Town Hall drew large and enthusiastic audiences to hear Ignace Friedman, whose presentation of the 24 preludes was as authoritative and individual as Adelaide is likely to hear in years. Never stuffily academic, Friedman balanced his unconventional approach with a fine respect for Chopin's intentions.

Blackout Restricts Concerts to Matinees

Musical plans for the 1942 season continue though they are uncertain, and likely to be abandoned if the Pacific situation deteriorates. Three orchestral subscription concerts were arranged for May, June and August, with a probable extension of the season later in the year.

Because of the strict observance of a total blackout in South Australia, the concerts will be Saturday matinees instead of evening entertainments, and it is hoped to number many of the music-loving American forces among the audiences.

The young people had their Children's Orchestral concerts in May. Bernard Heinze, the children's "Father of Music," is regarded by the small folk throughout Australia as a beloved figure in music.



GEORGE SZELL,

Czechoslovakian conductor, will have an active summer. He conducts 8 concerts at Ravinia Park, Chicago, between July 5 and 21. From July 30 to Aug. 8 he will direct at Robin Hood Dell, Philadelphia. Between Aug. 14 and Sept 2 he appears at the Hollywood Bowl. Artur Schnabel will be his soloist 4 times at Ravinia playing the Beethoven Emperor and G major concertos, Mozart D minor and Brahms No. 2 in B flat. In Hollywood José Iturbi will be soloist in Mozart's D minor and Grieg concertos, while in Hollywood Artur Rubinstein and Szigeti will be soloists under Mr. Szell's direction.

Photo by Larry Gordon

Barbirolli Leads British Concerts for War Aid

John Barbirolli has conducted twenty-five concerts in the six weeks since his arrival in England, according to cables received here from London. The conductor, who sailed at the end of April on a Norwegian freighter, first did a tour of one-night stands in Scotland and North England to full houses.

On June 10 and 11 he conducted the London Symphony and the London Philharmonic at the Albert Hall in the two final concerts of the London Music Festival. Myra Hess was soloist and the concerts were sold out days in advance.

Mr. Barbirolli then left for a tour with the London Philharmonic, following which he returned for a string orchestra program at the National Gallery, again with Miss Hess at the piano, and a concert on June 28 with John Gielgud, the actor, as narrator-soloist. His final program was scheduled for July 5, at Greenwich, and given in aid of the Naval Hospital, at the request of A. B. Alexander, First Lord of the Admiralty.

After a week with his family in England, Barbirolli will return to this country. He is scheduled to direct the final week at the Hollywood Bowl.

CLEVELAND GIVES DEGREES

CLEVELAND.—Both the master and bachelor of music degrees were conferred at the seventh commencement exercises of the Cleveland Institute of Music on June 11. Ralph S. Schmitt, president of the Board of Trustees and Beryl Rubinstein, director, presided. Mrs. Malcolm L. McBride gave the commencement address. Marian Matousek received an artist diploma in piano; Arthur Kufel and Janet Myers were awarded the master of music in piano; Bonita Potts in cello; and Roger Goeb in composition. Jane Baker and Virginia Phelps received the bachelor's degree in voice; Marcile Mack in piano; and Marjorie Rutz in horn. Colette Jablonski, a first-year student in piano, was given the annual Prize Award, donated by the Alumni Association, to the student having the highest grades for the year.

Scholarships for 1942-43, for students taking the degree course, have been awarded to the following:

Piano, Margaret Denison, Ylda Farkas, Margie Fisher, Marguerite Hoffacker, Colette Jablonski, Florence Kampfe, Fred Koch, Lenore Ann Pyle, James Savage, Edith Warner, Doris Weisenbach, Florence Wilkof.

Voice, Benjamin Bajorek, Gloria Busse, Lieselotte Klinger, Stanford Koblentz, Jeannette Mosher, Julia A. Perry, Dorothy Vogelin.

Violin, Brenton Banks, Flora True Bowen, Ernest Freeman, Jeannette Jones, Sotirios Santulis, Harold Schuster, Blanche Simon.

Theory, Henry J. Herczog.

Viola, William Kiraly.

Bass, Van Shepherd.

Flute, Emma Mary Beck.

Clarinet, Betty King.

Trumpet, John Jelinek, Jr.

Timpani, David D. Wuliger.

Harp, Claude Pedicord.

The six week summer session started on June 22. Three faculty recitals will be given on Wednesday afternoons. Marie Simmelink Kraft, mezzo-soprano, and Arthur Loesser, pianist, gave a joint recital on July 1; Beryl Rubinstein a piano recital on July 15; and Elizabeth Stoeckler, soprano, and Homer Schmitt, violinist, will give a recital on July 22.

Andersen Master Class at Albany

Stell Andersen, American pianist, is conducting a master class at the five-week summer session at the College of St. Rose, Albany, N. Y. Miss Andersen has been active this summer in behalf of the East and West Association. With Esther Morgan McCullough, chairman of the Vermont unit, she has arranged to have monthly lectures, illustrated musically given in five cities of that state by visitors from China, India, South Pacific Islands, Russia and South America.

Photo by J. Abresch

AMRI GALLI-CAMPI,

American coloratura soprano, is now under the management of George D'Andria and is being booked by him for operatic engagements next season.

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Chautauqua Opens 69th Year

8 Weeks' Concert and Opera to Be Led by Stoessel—Music Courses Offered

CHAUTAUQUA, N. Y.—With Albert Stoessel again as musical director of the Chautauqua Institution, the sixty-ninth annual assembly is being heard here from July 5 to Aug. 30. The eight-week season lists 300 program events, including 34 orchestral concerts, Mr. Stoessel conducting; other events by the Chautauqua Choir, chamber music quartet, instrumental and vocal soloists and organ recitals.

The following soloists will appear with the orchestra:

Vocalists: James Melton, Josephine Antoine, Susanne Fisher, Mary Van Kirk, Pauline Pierce, Joan Pebbles, Helen Van Loon, Hugh Thompson, Gean Greenwell, and Richard Manning; pianists: Ernest Hutcheson, Percy Grainger, Oscar Wagner, Jerome Rappaport, Muriel Kerr, Jacques Abram, Harrison Potter, Wendell Diebel, Dorothy Fischer, and Earle Voorhies; violinists: Patricia Travers, Mischa Mischakoff, Mary Becker, Robert Mann, Fredell Lack, and Albert Stoessel; cellists: Georges Miquelle, Joseph Schuster, and Ardyth Walker; violist: Nathan Gordon.

Operas, again to be sung in English, include Don Giovanni, Rigoletto, Manon, Romeo and Juliet, Pinafore, Cox and Box, and Iolanthe. The opera company personnel includes:

Mmes. Antoine, Fisher, Van Loon, Vivienne Simon, Nancy Symonds and Brenda Miller, sopranos; Mmes. Peebles and Pierce, mezzo-sopranos; Clifford Menz, Warren Lee Terry, Robert Stuart and Richard Manning, tenors; George Britton, Nelson Magill, Gean Greenwell and Hugh Thompson, baritones.

Alfred Valenti is artistic director of the Chautauqua Opera Association, with Albert Bimboni and Gregory Ashman, conductors; and Jessie Mockel, director of the chorus.

A feature of the season is the series of four Wednesday afternoon, Young Artists' Concerto programs. A George Gershwin concert will be given on July 16 with Oscar Wagner and Wendel Diebel as piano soloists. Mr. Stoessel plans to continue the six Saturday morning Young People's Concerts. For the final Artists Concert on Aug. 29, concluding the musical program, Helen Jepson, soprano and John Gurney, bass, both of the Metropolitan Opera, will give a joint concert.

American Composers Featured by Stoessel

Mr. Stoessel is featuring many works by American composers during the festival. Among them are:

Variations on an Old Form, Joseph Wagner; Negro Rhapsody and Natchez on the Hill, John Powell; Night Piece, Frederick Jacobi; Comes Autumn Time, Leo Sowerby; Prelude and Toccata, Gardner Read; Wise Apple Five, Robert McBride; Early Americana, Albert Stoessel; The Immovable Do, Percy Grainger; Essay No. 1, Samuel Barber; Story of Ferdinand, Herbert Hauffrecht; Rhapsodic Poem, George Steiner; An Outdoor Overture, Aaron Copland; Concerto in F, George Gershwin.

School Courses

The School of Music, conducted in connection with the annual program, will offer courses in music education in cooperation with New York University, for which college credit will be awarded. Instruction also will be given by:

Dr. Ernest Hutcheson, Austin Conradi, Mr. Diebel and Mary Louise Williams in piano; Mr. Evans and Clarence W. Reinert in voice; Mr. Mischakoff and Reber Johnson in violin; Mr. Miquelle in cello; Joseph Pizzo, harpist; Frederick Wilkins, flutist; Arthur Christmann, clarinetist; Osbourne McConathy, brass instruments; Carlos Mullenix, oboe and English horn; Stephen Maxym, bassoon; Nathan Gordon, viola; Henry Denecke, Jr., tympani and percussion; and Edgar Schenkman, conducting and score reading. Igor Buketoff will teach theory, conducting, harmony and counterpoint and Marion Bauer will give lecture-recitals; other instructors, Walter Howe, conductor of the chorus; Harrison Potter, George William Volkel, Earle Voorhies.

SASCHA JACOBSEN,

first violinist of the Musical Art Quartet, at his Ridgefield, Conn., studio. Mr. Jacobsen has been appointed to the staff of Peabody Conservatory, Baltimore, with other members of the ensemble, both for teaching and concerts.

Pamela Wood Recital at Berkshire Museum

Pamela Wood, soprano, presented a recital on July 7 at the Berkshire Museum, Pittsfield, Mass., with Rene Le Roy, flutist. George Reeves was at the piano. In addition to the aria from Louise, Miss Wood sang numbers by Handel, Purcell, Duparc, Lie, Burleigh, Eric Coats, Ravel and Gaubert. Mr. Le Roy gave a group of solos and with Mr. Reeves played Handel's third sonata for flute and piano. The pianist also offered three sonatas of Scarlatti.

Garland Cooper Artists Appear in Trenton Opera

Morley Evans, baritone, sang Valentin in Faust on July 18 and Alfio in Cavalleria Rusticana on July 19 with the Empire State Opera Company at the Trenton, N. J., Opera House.

Ralph Lear, tenor, was Turiddu in the Mascagni work and Albert Cazentre, tenor, sang the title role in the Gounod score.

Garland Cooper is the personal representative of these three artists.

Pietro Yon Concludes Tour With Organ Dedication

Pietro Yon concluded his concert season when he dedicated the new organ at the Church of the Sacred Heart, Baton Rouge, La. He also gave a recital and was at the organ when his mass, Regina Pacis was sung by Archbishop Rommel of New Orleans and the choir. Mr. Yon played a recital especially for the nuns and children and then was guest at a reception. The pastor of the church, the Rev. Dominic Blasco, to whom Mr. Yon's latest mass, Thy Kingdom Come, is dedicated, assisted. Gov. Jones, Mayor Le Blanc and leaders in civic and religious affairs were present.

PIETRO YON

Mr. Yon was guest later in New Orleans of the Archbishop, to whom he has dedicated his recently completed Mass of the Angels. He gave organ recitals at Notre Dame Seminary and at the Jewish Temple, the latter as guest of the organist Henry Jacobs.

On his return to St. Patrick's Cathedral, where he is organist, Mr. Yon directed his Mass of the Angels on May 31 and June 14. Thy Kingdom Come was sung twice with the Rev. Blasco officiating and the latter gave a dinner to Mr. Yon and the choir. Among the guests were Pasquale Amato, Salvatore Baccoloni, Otto Klemperer, Alberto Bimboni and others.

Emma Valle, assistant to Mr. Yon at his studios, recently gave a recital there. Among those present were Robert Elmore, composer-organist and former pupil of Mr. Yon, T. S. Burham, Edward Rivetti, Charles Chambers, the Misses Banghart and Barry and Messrs. Baccaloni and Bimboni. Miss Valle, organist at St. Monica's Church, New York, played works of Bach, Guilmant, Mr. Yon and others and with her teacher at the piano, offered two movements from his Concerto Gregoriano and Christ Triumphant.

Sigma Alpha Iota Adds New Chapters

Three new chapters have been added to Sigma Alpha Iiota. Iota Mu chapter was installed at Drury College, Springfield, Mo., by Mrs. Clarence M. Sale, national executive secretary, and Mrs. John B. Davison, national second vice president. Iota Nu chapter was installed at Seton Hill College, Greensburg, Penna. Gertrude Evans and Mrs. Davison officiated. Central Y.M.C.A. College, Chicago, houses new Iota Xi chapter, installed by Mrs. Davison and Mrs. George Wood, Gamma Province president. The new chapter presidents are Doris Smith, Sister Helen Cecilia and Phyllis Miller, respectively.

Mrs. Guy Patterson Gannett, president of the National Federation of Music Clubs, was initiated an honorary chapter member at Minneapolis. Mrs. Fred N. Wilson, national chaplain officiated. Present were Mrs. H. S. Godfrey, president of Thursday Musicale in Minneapolis; Mrs. G. Mildred Stephenson, president, Phi Chapter; Mrs. H. C. Day, vice president of the Federation; and Lily Garrett, S.A.I. patroness.

Risë Stevens, mezzo-soprano of the Metropolitan, was initiated as chapter honorary member at the home of Mrs. Cecil Frankel in Santa Monica, Calif. Members of Sigma Xi chapter at the University of California officiated. Clemence Gifford, contralto, Mrs. M. Hennion Robinson, accompanist and Mary Leigh Putname, pianist gave the program.

Bartlett and Robertson at Watergate

WASHINGTON, D. C.—Ethel Bartlett and Rae Robertson, duo-pianists, were heard in Mozart's E flat concerto for two pianos on July 8 at the Watergate Concerts by the National Symphony Orchestra, with Sylvan Levin, making his first appearance of the season as guest conductor. On July 10 and 12 Argentinita brought her company of dancers to the Watergate. Francis Garzia, assistant conductor of the orchestra, was on the podium. Pilar Lopez and Federico Rey were featured dancers with Argentinita.

Kreisler Limits Tour to 15 Concerts

Fritz Kreisler, returning to the concert field, will limit his fall tour to fifteen recitals, according to his management, the National Concert and Artists Corporation. After Jan. 1 he will be heard with orchestras, fulfilling many of the engagements cancelled last year.

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Beecham for Bowl

Sir Thomas Beecham will make his initial appearance at the Hollywood Bowl on July 23 and Aug. 6.

New Opera Company to Bring Novelties to N. Y.; May Tour

The New Opera Company, in addition to its New York season, may tour next year, it was revealed by Mrs. Yolanda Mero Irion, general manager. Mrs. Irion told the Musical Courier that several cities have requested visits and if an itinerary can be worked out and transportation facilities permit, the ensemble may appear out of town.

Governmental rulings against the transportation of large groups over long distances may necessitate deferring of the idea. Mrs. Irion made clear that the company would not be reduced because the entire ensemble has rehearsed together and appeared together.

She expressed particular interest in the announcement by the Metropolitan Opera that the various unions had reached agreements so that a $5 top is possible next year for the Metropolitan's subscribers.

"If they can do it for the Metropolitan, maybe they can for us," Mrs. Irion said. "But under present costs, I do not see how we can reduce our prices, which are exceedingly low, and give the type of performances which we have given and will continue to give.

Mrs. Irion announced that George Balanchine, whose American Ballet was at the Metropolitan a few years ago, has been engaged by the New Opera Company. Other former Metropolitan people are also expected to participate with the company in directorial capacities.

Although the season of the New Opera Company, opening on Nov. 3 will overlap to some extent the Metropolitan's season, Mrs. Irion said she did not consider the companies as competitive. Her own organization has set Tuesday nights for premieres when the Metropolitan usually fulfills its Philadelphia and other out of town schedules.

"In our second season," she said, "we are maintaining our original idea of providing opportunity for young artists to get the experience denied them now in Europe. Not all voices are adapted for the Metropolitan, but they can do our repertoire. Some of our artists, we hope, will get Metropolitan engagements later as the result of their experience with us."

"There is no rivalry, no competition; each company has its place. What I should like to see is every city in the country have its little company like ours, designed for young artists. We provide jobs as well as experience and that is what we all should do for musicians, singers and players alike."

Earle R. Lewis, assistant general manager of the Metropolitan, in charge of that institution's box office, echoed Mrs. Irion's statement that the companies are not competitors. The reduction to $5 for subscribers to the Metropolitan's season is the lowest since the 1910-11 season. The cut in price, Mr. Lewis said, has caused an influx of new subscribers.

New Director Engaged

Michael Chekhov, one of the Moscow Art Theatre founders, has been engaged as stage director for the production of Moussorgsky's Fair of Sorochinsk. Emile Cooper will conduct and Mstislav Dobujinsky will design the production. An English version by Mr. Cooper will be used.

The five-week season will open with Walter Damrosch's new score, The Opera Cloak, and the Moussorgsky work on Nov. 3. Other works to be presented are Offenbach's La Vie Parisienne, Verdi's Macbeth and Tchaikovsky's Pique Dame, all previously offered. A translated version of Strauss' Die Fledermaus, conducted by Fritz Busch, will be the other novelty.

Six American artists already engaged are: Florence Kirk, soprano; Jess Walters, baritone; Mary Bohen, soprano, for the feminine lead in the Damrosch work; Donald Dame, tenor; Winifred Heidt, mezzo-soprano; and Christine Johnson, contralto.

The Chocolate Soldier Launches Carnegie Operetta Series

That hallowed home of concert known as Carnegie Hall, must have rubbed its own eyes on the evening of June 23, when a complete stage performance (with scenery, costumes and action) of Oscar Straus' operetta, The Chocolate Soldier, opened there a Summer Festival of Famous Musical Comedies. The managers of the unusual enterprise are Joseph S. Tushinsky and Hans Bartsch. The former is a conductor and Mr. Bartsch is the well known play agent.

Be it said at once that the project had a highly successful premiere before a capacity audience which enjoyed the lovely music and spirited presentation to the full. The stage lent itself perfectly to its new activity, the dialogue registered clearly, and of course the acoustics were excellent.

An uncommonly competent cast was supplemented by a large chorus that sang with youthful zest and volume, and an orchestra that handled the score correctly but needs to be increased numerically. Mr. Tushinsky conducted with ability but rushed some of his tempi a bit too much, perhaps due to the stress of a first night.

Allan Jones took the title part and made an ideal "hero" (it is a satirical role) in appearance, vocalism and histrionics. He has the necessary romantic swagger and a voice and delivery of fine quality and style. His diction is flawless. Helen Gleason, formerly of the Metropolitan Opera, was the Nadina, as pretty a one as New York has seen. She sang with art and intelligence and had to repeat the famous My Hero three times.

Michael Fitzmaurice shone vocally as Alexis, and rollicking comedy was furnished by Doris Patston, Frances Comstock, Detmar Poppen and A. Russell Slagle. Tashamira and Peter Birch did some purposeful and versatile dancing, aided by a well trained ballet ensemble.

L. L.

Josef Wagner Soloist with Orchestra at WNYC

Josef Wagner, composer-pianist, played Mozart's D minor Concerto, with his own cadenzas, over WNYC with Eugene Plotnikoff conducting the WNYC Orchestra. Later, he participated in Prokofieff's sextet for piano, clarinet and strings in a concert for Russian War Relief.

The eighth of Mr. Wagner's series of "House Concerts" at his New York studio recently offered a sonata program with Hans Basserman, violinist and himself. The previous concert had Aaron Gorodner, clarinetist, Ruth Kisch-Arndt, contralto, and Sheva Veli, violist, as participants.

Herrick in Music Hall Broadcast

John Herrick, baritone, sang the Di Provenza aria from La Traviata and was soloist with the Radio City Music Hall Glee Club on the June 28 broadcast over the Blue Network.

Helen Traubel Fulfills 83 Engagements in Concert

Helen Traubel, Metropolitan Opera soprano, concluded her concert engagements with a recital in Charleston, W. Va. During the season Miss Traubel fulfilled a schedule of 83 concerts in addition to her opera engagements and appearances on the Kraft, Ford and Coca Cola radio programs. She also was heard at the Ann Arbor Festival.

Next season, Miss Traubel, who added the roles of Brünnhilde in both Götterdämmerung and Walküre to her repertoire this year, will make her bow as Isolde. She will make her fifth transcontinental tour. On Aug. 26, she makes her second appearance of the season on the American Telephone and Telegraph Hour over the NBC network.

Alfred Mirovitch Added to Boosey & Hawkes Artists

Alfred Mirovitch, pianist-lecturer, has joined the list of Boosey & Hawkes Artists Bureau. He conducted his annual master classes at Jordan Conservatory, Indianapolis, where he has been head of the piano department for several years and then went to Southwestern Conservatory, Dallas, Tex., to present classes and appear as lecturer-recitalist at the State Convention of Music Teachers. Portland and Seattle classes were also held.

Max Jacobs Conducts New Works

Three American compositions featured the fourth anniversary concert, on June 7, by the Suffolk County Philharmonic Orchestra, Max Jacobs, conductor, in Bay Shore (L. I.) High School auditorium. The Windmill, and The Beach, both by Joseph Slechta, first violist of the orchestra, and Americana by Walter Schad were programmed.

Eugene Albert, pianist, 11-year-old pupil of Claude Gonvierre, and Robert Falk, bass-baritone, pupil of Oscar Seagle, were the soloists. In Rimsky-Korsakoff's Scheherazade, the violin solo was played by the concertmaster, Shirley Frederic, a pupil of Mr. Jacobs.

Verdi Club Breakfast

The annual Rose Breakfast of the Verdi Club, Florence Foster Jenkins, president, was held at the Westchester Country Club. Dorothea Lawrence was chairman of the committee in charge.

JAMES KOLLAR

Photo by James Kollar

MORLEY EVANS,
American baritone, as Alfio in Cavalleria Rusticana. Mr. Evans gave two performances of this role in the annual Operatic Festival in McFarlin Auditorium, Southern Methodist University, Dallas, Tex.

May Raise Prices Of Philharmonic

Season to Include Many Notable Soloists

Tickets for individual concerts of the New York Philharmonic-Symphony Society will cost more next season, it is revealed in the prospectus just issued. Notation is made that "the society reserves the right to increase the prices for single admission to any of its concerts and anticipates doing so."

The first anniversary of the attack on Pearl Harbor, Dec. 7, the date is also the 100th anniversary of the opening concert of the New York Philharmonic.

Soloists will include Claudio Arrau, Bela and Dita Bartok, Robert Casadesus, Jose Iturbi, Edward Kilenyi, Hortense Monath, Guiomar Novaes, Nadia Reisenberg, Artur Rubinstein, Rudolf Serkin, and Sergei Rachmaninoff, pianists; Fritz Kreisler, Nathan Milstein, Joseph Szigeti, Mishel Piastro and John Corigliano, violinists; Gregor Piatigorsky and Joseph Schuster, cellists.

Arturo Toscanini heads the list of conductors and will open the season. Following will come Bruno Walter, John Barbirolli, Artur Rodzinski, Dimitri Mitropoulos and Fritz Reiner, the last-named appearing for the first time since 1929. Rudolph Ganz again will be in charge of the children's concerts.

Bela and Ditta Pasztory Bartok will play Bartok's Concerto for Two Pianos with orchestra accompaniment under Reiner on Jan. 21 and 22, the first performances in America in its new version.

Two young prize-winning pianists are also scheduled for appearances. The American who wins the third annual Leventritt Award will be heard under the baton of Barbirolli. The Brazilian who wins the Columbia Concerts Award will play under Walter. The latter contest, sponsored by Columbia Concerts and judged by a jury in Brazil headed by Guiomar Novaes, has as its prize a North American concert tour including a Philharmonic-Symphony appearance.

Shilton Sings in Larchmont

Robert Shilton, baritone, with Herta Gruen at the piano, presented airs of Handel, Chaminade, Leoncavallo and Rontani and songs of Pierce, Rasbach, Oley Speaks and others at the Woman's Club of Larchmont, N. Y. Geraldine Ruegge, harpist, was heard in two groups of solos.

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"Going Hollywood" Has Perils and Profits

By LOUIS KAUFMAN

Going to Hollywood, from the conservative musical atmosphere I was immersed in during my long residence as a student and performer in New York, only meant following Horace Greeley's admonition. As my native habitat had originally been Portland, Oregon, I knew the Pacific Coast to be part of the civilized community of nations and did not suffer the delusion that a Pre-Columbian culture was in full swing west of Chicago.

Photo by J. Abresch

LOUIS KAUFMAN

Eight years ago, I reached Hollywood with a bride in one hand and a violin in the other, intending to continue musical activities amidst palm trees, oil-wells and sunshine. Shortly after a period of solo and radio appearances, I unexpectedly received a telephone call from M.G.M. studios, requesting my immediate services as soloist for the musical score of The Merry Widow. I demurred, quoting rather apologetically my lack of "commercial" experience, and saying that we might not find it mutually satisfactory to join efforts. This, however, was mistakenly considered shrewd dealing on my part and I was offered double the stipend first mentioned. My curiosity about the mechanics of Hollywood's music and such unlooked for inducement triumphed and I first entered the guarded gates of a Motion Picture Studio. It proved a most illuminating and profitable experience.

Later with pride I took my wife to Grauman's Chinese Theatre to "hear" the film and discovered to my chagrin that my violin soli were strangely absent. Inquiry disclosed that the picture had proved too lengthy at its preview and had been drastically cut. During the re-recording I was working on Max Steiner's score for Of Human Bondage at R.K.O. and consequently could not remake the solo violin passages to fit the revised version. My introduction to the Film Center was therefore quite in keeping with tradition. Nevertheless, I have since recorded violin solos for about two hundred scores.

Playing in Character

This "commercial" experience has been of real value in helping me to develop a better understanding of musical style. In Hollywood's film-scores all musical traditions known to musicologists are utilized. After one recording-session where I played in a deliberately bad manner to conform to the performance shown on the screen, of a back-woods fiddler playing in an Alaskan saloon, the orchestra-men dubbed me "Klondike Kaufman, the Character Violinist." As a consoling thought I have recalled how valuable "commercial" experiences were for conductors from Artur Nikisch to Eugene Ormandy and for soloists such as Elsie Houston, Jose Iturbi, Gregor Piatigorsky, Felix Salmond, Pablo Casals and Jacques Thibaud.

Aaron Copland has pointed out the auspicious fact that films *do* need music and offer employment to contemporary composers. This circumstance, in part, has brought me into pleasant association with such distinguished outside composers as Robert Russell Bennett, Richard Hageman, Bernard Herrmann, Werner Janssen, Darius Milhaud, Mario Castelnuovo-Tedesco, Ernest Toch, Arnold Schönberg and William Grant Still; and such composers of The Industry as David Buttolph, Anthony Collins, Alfred Newman, Cyril Mockridge, David Raksin, Max Steiner, Herbert Stothart, Franz Waxman, Roy Webb, Meredith Willson, Victor Young, Hugo Friedhofer and Arthur Lange.

Incidentally some of my recent recordings have been for the scores of The Little Foxes (Meredith Willson), Suspicion (Franz Waxman), The Men in Her Life (David Raksin), Joan of Paris (Roy Webb) and The Magnificent Ambersons (Bernard Herrmann).

It has been my unusual privilege to play for and consult with some of these musicians before performing their compositions. Playing and discussing the works of these men gradually changed my musical viewpoint and gave me a new conception of program-making. I discarded my former conviction that every violin recital should be a sort of Reader's Digest version of a history of music, and began arranging my programs with a freer handling of musical chronology.

Breaking Program Fetters

Another appropriate lesson from That Thespian World was that the violinist, no less than the actor, is under the urgent necessity of keeping an audience's interest at a sustained level, or, in the vernacular, of "giving a good show." Audience response has since confirmed to me that a "good show" can be achieved as well by dramatic or sudden contrasts in mood, style, or epoch—with complete freedom from historical compulsion—as with a greater degree of fidelity to musical history.

It has been debated whether audiences would accept a considerable amount of strange new works on programs. However, today there is increased tolerance and understanding for new forms of expression in contemporary art. In this period of world cataclysms even venerable violinistic traditions may well be scrutinized with critical eyes.

Recently I played at a concert for Army Air Cadets at Minter Field, California. In response to an offer to them to name their preference in encores some of the men shouted out for works by Shostakovitch, Ravel and Gershwin. I believe this significant straw points in a directly contemporary direction. At Town Hall, New York, on the evening of March 25, I held up another straw with the assistance of Vladimir Padwa by giving first New York performances of a sonata by Ernst Toch, a concerto by Robert Russell Bennett, the Concertino de Printemps by Darius Milhaud and Studies in the Vernacular by William Grant Still, with a Beethoven sonata and Paganini's La Clochette for musical ballast.

Chloe Owen, Soprano, to Sing at Lakeside Convention

Chloe Owen, dramatic soprano, will be soloist during the week of Sept. 7 at the convention at Lakeside, Ohio, of the International Lyceum Association. Miss Owen's father was dean of music at the University of Chattanooga and organist and choirmaster at St. Paul's Church there. Following her graduation from the University, Miss Owen studied under a scholarship with Frank Bibb at Peabody Conservatory. She has been soloist at St. Paul's Church, the Third Church of Christ, Scientist, and Wilson Memorial Church, both in Baltimore. Miss Owen has appeared in concert and opera in Nashville, the Montevallo (Ala.) College, Annapolis, Baltimore, Roanoke and other cities.

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THE DANCE: Outdoor Season Brings Opening Of Stadium and Festival Events

By ROSALYN KROKOVER
Dance Editor, Musical Courier

The popular ballets presented by the Ballet Russe de Monte Carlo during the Stadium Dance Festival again drew some of the largest audiences of the season. Franz Allers, who has replaced Efrem Kurz as musical director for the company, conducted the Philharmonic orchestra in the finest ballet accompanying heard here recently. The improved amplifying system also added immeasurably to the quality of the music. Among the dancers who appeared in the six programs —two series of three each—were Massine, (who after the first group of performances), left for Mexico to fulfill his choreographic obligations for Ballet Theatre, Danilova, Slavenska, Yousekevitch, Franklin, Guerard, Krassovska, Mladova, Roudenka and Zoritch.

New Productions Planned

The company is at present engaged in a coast to coast tour, and at the same time is preparing a formidable list of new productions including a ballet on a Russian fairy tale, The Snow Maiden, choreographed by Bronislawa Nijinska and set to music by Glazounov; a native American work by Agnes de Mille to a commissioned score by Aaron Copland; a Massine-Dali creation on a legendary subject utilizing music by Johann Sebastian Bach; Mia Slavenska's choreographic debut in an abstract ballet to the first Bruch Violin Concerto; Bellini melodies arranged by Vittorio Rieti serves as George Balanchine's music. Also under consideration is a ballet based on James Thurber's Last Flower, with music by Nicholas Nabokoff and an untitled work set to the music of William Walton, English contemporary composer.

Scheduled to return to New York for an early fall season at the Metropolitan Opera House the company will present at least four of the new productions. Gregor Fittelberg has been named as guest conductor and will take over the baton for many of the classic ballets in key cities. Since Mr. Fittelberg was at one time associated with Diaghilef in the same capacity, his work with the Ballet Russe should prove of vital interest to balletomanes.

FRANZ ALLERS

conducted for the Ballet Russe de Monte Carlo engagements at the Lewisohn Stadium with the New York Philharmonic-Symphony.

War Influences Summer Activities

In spite of the inevitable transportation problems of a country at war, the dance manages to thrive in its many mountainous hideouts. From current reports the general trend is an upswing in enrollments while festivals will be somewhat curtailed.

As an example, Bennington College has dropped its annual festival, but the curriculum will include other subjects relating to the war and the future. The Dance Department, as always, is under the direction of Mary Jo Shelley and Martha Hill; this season Martha Graham is in residence and there are representatives for Hanya Holm, Doris Humphrey and Charles Weidman. Louis Horst and Norman Lloyd are also on the faculty.

Monna Montez, featured soloist for the Metropolitan Opera Ballet and the Rainbow Room, and Jack Gansert, a Jooss dancer, are in charge of the Dance Department at the Cape Cod Institute of Music in East Brewster, Mass. Their season will include a festival which is to take place on July 24-26. Among the works to be presented are Puritans Had It Too, Old Maid and the Thief, Pop Goes the Weasel and Lazarus.

Jacob's Pillow Resumed

At Lee, Mass., Jacob's Pillow is more active than ever. Besides fostering a major festival program in its newly completed Dance Theatre, it is also sponsoring a University of the Dance, the courses of which will be accepted as college credit in Massachusetts.

On July 9, the Festival Program opened officially with an all-American program—Berkshire Folk Dancers; Ted Shawn and his group in Negro Spirituals and buck and wing; and Agnes de Mille's American Theatre piece, Hell on Wheels. Argentinita and her ensemble were the guest artists for the week-end beginning July 16; they gave four performances.

Dance Players at New Hope

A new project of major importance is that of Eugene Loring's Dance Players Company. They have established themselves for a two month season in New Hope, Penna. Their schedule includes a school of the dance and correlated subjects. Winthrop Palmer conducts Literature Symposiums covering 19th and 20th century American writers and guest speakers are William Saroyan, Thornton Wilder, Carl Aiken, Edgar Lee Masters, Edna St. Vincent Millay, Carl Sandburg, Percy Crosby, James Thurber, Jimmy Savo, Agnes de Mille, Reginald Marsh, Doris Rosenthal, John Martin, Walter Terry and Noel Straus.

The Dance Players will wind up their summer season with a three day dance festival in September and will perform a new work—The Duke of Sacramento —now in rehearsal.

The regular teaching staff of the school includes Mr. Loring, Miriam Winslow, Norman Dello Joio and Winthrop Palmer.

(*Please turn to opposite page*)

JAN VEEN IN THREE CARMEN IMPRESSIONS.

Upper left, as the heroine; upper right, as Don Jose; below, as Escamillo.

Boston Has Its Lighter Moments, Too

Across the street from the Jan Veen Studio is the New England Conservatory of Music. On the next block is Boston's famed Symphony Hall. Nearby is Jordan Hall. Thus the neighborhood is respectably musical, and the sounds of syncopated accents and percussive effects emanating from the studio are taken for granted.

The studio is a busy place. To it come students from the New England Conservatory, the Stuart Junior College, and the Leland Powers School of the Theatre. All of these are taught by Jan Veen, who in addition has to manage many private students of his own, teach at Providence's Mary C. Wheeler School and arrange for his own solo and group recitals. For the Leland Powers School, he instructs ambitious young actors and actresses how to walk, breathe, show dramatic tension, and other dramatic necessities. The Stuart Junior College utilizes him as dance professor. College credits toward a degree in the dance are allowed to students taking the course, which has grown into the most popular one in the college.

Artistic Pandemonium

For several years Veen, Erika Thimey and his group have been one of the featured attractions on the programs of the Boston "Pops" series. Their premiere of Piston's The Incredible Flutist is still talked about. (That is the score that has a section in which hell breaks loose in the orchestral pit, with the orchestra players getting rid of years of inhibitions by yelling, barking, like dogs, and whistling to usher in the arrival of the "circus.") This year their adaptation of the Legend of Sleepy Hollow, with music by Joseph Wagner, was seen by the "Pops" audience, and though there were none of the bizzare effects that made the Flutist a unique specimen of its kind, the audience enjoyed it equally well.

Katrine Hooper is Veen's publicity representative—at least, that is her official title. In reality she is much more than that, for she plays a large part in designing and painting costumes and backdrops, and in general seeing that everything runs smoothly. Her daughter, by the way, was recently appointed an assistant instructor in the school, having previously spent some years studying with Veen. With mother and daughter working energetically together, they manage to instil a tremendous degree of cooperation into the students, who put all of their resources into the production at hand.

Tashamira Heard in Broadcast to Yugoslavia

At the conclusion of Tashamira's three week engagement as ballerina in Oscar Straus' Chocolate Soldier, the Yugoslavian dancer immediately turned to dramatics by taking a leading part in a United States Government-sponsored short-wave broadcast to her native country.

Transcriptions of the broadcast were made for American-Yugoslavian consumption to further the sale of Defense Stamps and Bonds.

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DANCE NEWS

(Continued from preceding page)

Miriam Marmein continues her Out Door Dance Theatre at Manomet, Mass. but due to possible blackouts and transportation difficulties fewer performances will be given at the theatre and more performances are being arranged for Army Camps and nearby towns.

In New Hampshire, Lisa Gardiner and Barbara Mettler continue to carry on in their respective centers, and a small group of former American Ballet Caravan members—headed by Mary Jane Shea and Todd Bolender—have selected Stroudsburg, Penna., for their school and workshop.

Out in the Rockies the Perry-Mansfield schedule is well underway and Hanya Holm returned to Colorado College where she is in residence with her group.

Various Activities

After successful New York appearances in Top Notchers, Argentinita and her ensemble were the guest artists of the Washington Symphony Orchestra under the direction of Francis Garcia at Watergate on July 10 and 12. They featured Ravel's Bolero and Rimsky-Korsakoff's Capriccio Espagnol. . . . Pauline Koner appeared at the State Teacher's College in Frostberg, Md., on July 14 and has been re-engaged by Wheaton College for next season. . . . Carola Goya was soloist with the Toronto Philharmonic Orchestra on July 16. Reginald Stewart conducted. While in Canada Miss Goya gave a performance at Manning Depot, Ont., for members of the R.C.A.F. . . .

Miriam Winslow appeared with the Toronto Philharmonic Orchestra with Victor Kolar conducting. She is also scheduled for performances at Jacob's Pillow. . . . The All-Dance Film Festival continues to fill the Fifth Avenue Playhouse. . . . May O'Donnell and Jose Limon presented a program of four dances on American themes at the Y.M.H.A. Dance Theatre. . . . Alfred Danieli, assisted by Margit De Kova and Beatrice Tompkins, presented El Ballet de las Americas at the International House. Mr. Danieli used material he had gathered while traveling in South America with a ballet company. The program was given in honor of the 450th anniversary of the discovery of America.

F. Damrosch Biography Sponsored by People's Choral Union

Members of the People's Choral Union Alumni will sponsor a biography from his own records and notes of Dr. Frank Damrosch in commemoration of the fiftieth anniversary of his founding the People's Singing Classes. At a recent meeting marking the anniversary, his widow received a gold medallion of the lyre, emblem of the organization. John M. Goodale, first president, also attended the meeting. Theodore Schorske announced for the fall a dinner, sponsored by associates of the late musician and teacher, including members of both the Institute of Musical Art and the Juilliard School, the New York Oratorio Society and other groups with which he was affiliated.

Clara Mannes Congratulates Young Edgartown Orchestra

EDGARTOWN, MASS.—When the Edgartown School Orchestra made its debut recently in the audience was Clara Damrosch Mannes, director, with her husband, of the Mannes Music School, New York. Mrs. Mannes extended her congratulations to Rudolph Fiebich, conductor, who started training the ensemble in March. Mrs. Mannes said to Mr. Feibich that the young players showed "excellent following of the conductor's beat, a good rhythmic sense and, considering the difficult technic of the instruments and the short playing experience, the intonation was often surprisingly good." She looked forward to "splendid achievement in the years ahead" and to the joy the concerts will bring "to the young participants and to the community."

JASCHA HORENSTEIN

recently conducted the New York City Symphony Orchestra in the Cosmopolitan Opera House in a concert where the admission charges were war stamps. Robert Casadesus, pianist, was soloist.

Flagstad Arrives in Sweden

Kirsten Flagstad has taken up residence near Kristiansand to recover her health, according to information received in this country by friends of the singer. Mme. Flagstad recently sang in several Wagnerian performances at the Zurich Opera. She arrived in Oslo via Copenhagen with no plans for traveling.

Szigeti and Foldes in Sonata Series

Joseph Szigeti, violinist and Andor Foldes, pianist, will present the 18 violin sonatas of Mozart in a series of five recitals next season at the Y.M.H.A., Lexington ave., and 92d st., New York. This will be the first time since 1937 that Szigeti has given a cycle in New York. In addition to the Mozart works, each program will include a Beethoven or a Bach score.

Dolf Swing Joins Ballad Singers for Concerts in Washington

Dolf Swing, baritone, brother of Raymond Gram Swing, radio commentator, joined the American Ballad Singers for their concerts in Meridian Hill Park, Washington, D. C., on July 6 and 9. The first hearing in that city was given of Ballad of Douglas MacArthur, written by Elie Siegmeister, director.

Concerts at Stadium

(Continued from page 11)

The *New York Times* caption in its review of the doings at the Stadium June 29, called the occasion a "Perfect Concert." The description was in every way deserved, and would doubtless be agreed to by the approximately 14,000 auditors in attendance.

Two Emperors also were present—Beethoven's Emperor Concerto, and Emperor Josef Hofmann, who played it on the piano. Royal too were the program, all Beethoven, and the conducting of Fritz Reiner. Beside the Concerto the offerings consisted of the Egmont Overture and the Eroica Symphony.

Hofmann's version of the famed piano work is well known to concert-goers but this latest reading seemed to top all his previous interpretations with its epical line, noble proportions, and feeling balanced between serene poetry and majestic breadth. The total effect made one realize again that Hofmann's towering eminence appears to increase with the years. No one else in modern recollection has equalled his achievement of perfection throughout a continuous public career of over half a century. It is therefore justifiable to defer to him as Emperor, is it not?

Roaring applause followed his presentation and led to five encores, Beethoven's Rage Over a Lost Farthing, Liadoff's Music Box, Chopin's Minute Waltz, D flat Nocturne and A flat Polonaise, the last-named in memory of Paderewski, who died a year and a day previously, on June 29, 1941.

Reiner, master musician and virtuoso of the baton, contributed beautifully to the high spirit of the evening, especially with his authoritative proclamation of the Eroica, and the virile eloquence of the Egmont. A "Perfect Concert" indeed!

Piatigorsky Shines Doubly

Gregor Piatigorsky shone in dual capacities on July 3 when he appeared as soloist in Dvorak's cello Concerto and also featured that instrument in Strauss' Don Quixote.

The amiable concerto fared beautifully in Piatigorsky's hands, for he gave it full vitality and charm through the medium of his warm feeling, appealing tone and variety of interpretative nuances. In the eloquent Strauss music the cello characterizes the valiant and romantic Don. Piatigorsky did the portrayal with required whimsicality, vaingloriousness and tenderness.

Fritz Reiner officiated again as conductor after a short vacation caused by rainy weather. He brought out the best abilities of the orchestra in the aforementioned numbers as well as in the spirited performances of Smetana's Bartered Bride Overture, and Johann Strauss' waltzes from The Gipsy Baron.

Fourth of July Music

Alexander Smallens signalized our greatest national holiday by programming three works by Americans, and one that was created in this country by a Czech but employs several themes indigenous to our soil. The last-named was Dvorak's New World Symphony. The other scores were Hadley's In Bohemia Overture, MacDowell's second Piano Concerto, and the Suite from Aaron Copland's Billy the Kid.

Jacques Abram contributed highly impressive pianism as the soloist in the concerto, making as much of its sentimental episodes as of its brilliant figurations. This was indeed tasteful and polished keyboard art, and a rapturously pleased audience applauded until the young man added three encores, by Rachmaninoff, Medtner and Scarlatti. A few days after this concert, Abram was due to enter the Army.

Smallens found the right mood for the Dvorak pages, and gave propulsive expression to those by Hadley and Copland, whose ballet measures are effective even without action and show high craftsmanship of instrumentation.

Romano Romani Teaching in New York and Baltimore

(Picture on page 6)

Romano Romani is having an active summer season, and is dividing his time between teaching at his New York studio on week days, and visits to Baltimore to give lessons on Saturdays and Sundays. Owing to the fact that a number of his pupils do not wish to interrupt their lessons during the summer, he is keeping his studios open for the first time in July and August. Among artists working with Maestro Romani are Kitty Carlisle, Joan Crawford, Elwood Gary and Carmine Gagliardi. He also has among his pupils two sisters, Nettie and Josephine de Nigris, dramatic soprano and contralto, who, Mr. Romani stated, "remind him of the Ponselle sisters and their early rise to fame. These two young artists plan to appear in opera together." The Ponselle sisters, especially Rosa, studied and prepared their repertoire with Maestro Romani.

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RCA Victor has released seventeen compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Methods for Double Bass," Nelson Watson; "Chorale Collection," Elvera Wonderlich.

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NEW PUBLICATIONS Include New Orchestral Works by Leading Compose

FOR ORCHESTRA

The Plow That Broke the Plain, suite by Virgil Thomson. An attractive paper-covered issue, including stills from the U. S. Government documentary film which this music accompanied, and brief excerpts from the text by Pare Lorentz, who directed it. The six sections of the suite are entitled: Prelude, Pastorale (Grass), Cattle (this buoyant section introducing folksongs of the West), Blues (Speculation), Drought, and Devastation. Mr. Thomson's music is rather lean and spare, with a hymnlike simplicity, but with many wry harmonic and instrumental touches, substitutions are made in the score for some of the rarer instruments (Music Press, New York.)

Roses of Picardy, Haydn Wood's nostalgic ballad of the First World War is an appropriate song for the present. Hans Spialek has given it some of his most alluring orchestration, and as a short free fantasia, it is available in versions for small, full and symphonic ensembles. (Chappell & Co., Inc., New York.)

FOR VOICE AND ORCHESTRA

Chansons de Ronsard, for voice and orchestra, by Darius Milhaud; reduction for voice and piano.

A good deal of vocal virtuosity and sense of style is needed to give the proper color and charm to these delicate and stylish settings. Milhaud has chosen four Ronsard lyrics, of which A une Fontaine is rather simple, in the tempo of a waltz; A Cupidon is an address to the love god, in sprightly roulades for which flexibility of voice is necessary. Tais-toi, Babillarde, a delightful apostrophe to a bird that interrupts the poet's morning sleep, has an imitation of the twittering in the accompaniment. Dieu vous gard', an address to the birds who usher in spring, is developed with triumphant virtuosity. The top range is B above the staff. No indication is given here of the orchestral coloring, which doubtless would add much to the subtlety of the effect. There is French and English text, the latter by Henry Pleasants. (Boosey & Hawkes, Inc., New York.)

STELL ANDERSEN, American pianist, left, and Esther Morgan McCullough, author, discussing "East and West" plans in North Bennington, Vt. Miss McCullough, Chairman of the Vermont unit, has organized lecture recitals by visitors from China, India, the South Pacific Islands, Russia, and South America to promote understanding between the peoples of the East and West. Pearl S. Buck is the national head of the Association.

VOCAL ORCHESTRATION

The Army Air Corps, words and music by Robert Crawford; arranged by J. S. Seredy. This official song of the U. S. Army Air Corps, which has rapidly attained the popular "hit" class, has a spirited surging theme, and the words carry conviction that the fliers "mean business." The version may be used for orchestra alone. (Carl Fischer, Inc., New York.)

FOR WOODWINDS

Peruvian Inca Melodies, by M. Beclard d'Harcourt, arranged by David Bennett. There are two issues in this series, one for four B flat clarinets and the other for a quartet of mixed clarinets, the numbers different in each case. Each is a short interweaving of purportedly native rhythms in orthodox notation. They are interesting if not especially bizarre, and would be useful for accompaniments to dance and other programs. (G. Ricordi & Co., Inc., New York.)

FOR TWO VIOLINS AND CELLO

Two Terzetti, by Boccherini; edited by Adolfo Betti. These terzetti, in C and G, respectively, are simple, brief numbers of antique flavor with the dance-like grace which is found in many of this facile composer's works. Mr. Betti has edited them with original markings, showing what passages are to be given special prominence and the precise execution of rhythmically difficult passages. The edition is beautifully printed, and includes separate parts. (Music Press. Inc., New York.)

FOR PIANO, VIOLIN AND CELLO

Palestinian Peregrinations, by Harvey Gaul. Two atmospheric numbers. Within the Shadow of Mount Hermon is "from songs of the Chalutzim, based on the ancient Ta-Anit mode and Arabic derivation," and creates a mood by the use of chromatic runs in the violin part. A Nigun from Haifa, based on a Palestinian folk theme, also has a real racial flavor and some pungent rhythms as well. (J. Fischer & Bro., New York.)

FOR VIOLIN AND PIANO

Sonata in G Major, by Elliot Griffis. Five movements comprise this agreeable work, which plays 25 minutes, though the author has pointed out a few possible cuts. The first section, *allegro moderato,* has a flowing, flexible theme announced by the violin, with a sort of "answering" phrase by the piano. The second movement, *molto ritmico,* presents an interesting syncopated subject, echoed by solemn chords in the piano. No III is a *moderate all' improvista,* in pleasing, supple phrases. Songfulness predominates in No. IV, a graceful, somewhat Brahmsian movement. Thematic material is ingeniously reworked in Section V (*allegro*), which mounts to a sturdy and effective climax. This score is eminently playable and offers something for the ear. (The Composers' Press, Inc., New York.)

Night Flower, by Lily Strickland. A swaying *andante espressivo* study that suggests the grace and languor of the flower it pictures. It is of very simple makeup, tuneful and with fingering marked. (Theodore Presser Co., Philadelphia.)

La Danseuse (Caprice) by R. O. Suter. A *valse moderato,* in third position, with a captivating lilt. There are a few *spiccato* passages. (Theodore Presser Co., Philadelphia.)

FOR VIOLA

Scale System by Carl Flesch; scale exercises in all major and minor keys adapted for the viola by Charlotte Karman. Flesch's monumental standard work for violin has been "translated" into the medium of the viola by Miss Karman, who in a foreword states that the increase of modern solo scores for this instrument makes new demands on the violist. The work was undertaken with Prof. Flesch's encouragement. It offers 112 pages of the most exhaustive study material sufficient to overcome any technical handicap. (Carl Fischer, Inc., New York.)

FOR PIANO SOLO

Four Sketches, by Darius Milhaud.

California has apparently exerted its spell on Milhaud. These sketches, issued under separate covers, are entitled Eglogue, Madrigal, Alameda, and Sobre La Loma. They are interesting and fairly simple but subtle. Eglogue, marked "animated, without haste," has a pensive, lilting melody, suggesting slight Spanish coloring. Madrigal is rather more formal in treatment, suggesting old polyphonic music. Alameda is in the rhythm of a habanera, while Sobre La Loma is a brief study on rhumba rhythms Harmonically, the numbers are refined and original. The whole set may be played in sequence in ten minutes. (Mercury Music Corp., New York.)

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Cincinnati College of Music Gives Dumler Program

Cincinnati, O.—In recognition of his contributions to the cultural life of Cincinnati, the trustees of the College of Music gave a special concert of compositions by Dr. Martin G. Dumler.

Born in Cincinnati, Dec. 22, 1868, Dr. Dumler began his career as choir boy in the Roman Catholic Church, later studying at the College of Music of Cincinnati, and being graduated there in 1901. His compositions include works for piano, chamber music, voice, chorus, and orchestra. Some of his masses and motets have been sung by leading choirs in the United States and in Europe, while his chamber music is in the repertoire of the Roth Quartet and the Compinsky Trio. His orchestral works have been performed by the Chicago Symphony under Frederick Stock and Hans Lange, and by the Cincinnati Symphony under Eugene Goossens. His Stabat Mater for chorus and orchestra was given with success at the 1935 Cincinnati May Music Festival.

DR. MARTIN G. DUMLER

Dr. Dumler is also vice-president of the board of trustees of the College of Music, a director of the May Festival Association, member of the executive committee of the Society of St. Gregory of America, and president of the Bruckner Society of America. In 1924 the College of Music conferred upon him the honorary degree of Master of Music, the first to be granted by that institution; in 1927 Xavier University made him an honorary Doctor of Laws and in 1934 the College of Music conferred upon him the Doctorate of Music.

The program of this recent gala concert offered his Easter Prelude, Op. 29, No. 1, for string orchestra, timpani and organ; String Quartet, Op. 47, played by William M. Knox, Herbert L. Silbersack, violins, Joseph Sherman, viola, and Leonard Watson, cello; the Missa Devoto, Op. 17, and Ave Maris Stella, Op. 34, No. 3, for women's voices, orchestra and organ; Suite for Orchestra, Op. 23, No. 1; Four Songs with orchestral accompaniment, sung by Elizabeth Pugh; and the Gloria from his Missa Latreutica, Op. 10, performed by Richard Fluke, baritone, chorus and orchestra conducted by the composer. It was enthusiastically acclaimed by a capacity audience.

Marie Dickoré.

FOR PIANO SOLO

Concert Transcriptions of Favorite Hymns, by Clarence Kohlmann. Twenty melodious hymn tunes are treated in free manner to make effective solos. Each number is about two pages in length. The "sweeping arpeggio" school marks many of the guises in which old friends of the hymnal emerge. There are a few fingering indications. (Theodore Presser Co., Philadelphia).

Homage to Paderewski is an album of 16 short pieces written by contemporary composers resident in America. The collection, suggested by Darius Milhaud, was compiled by Dorothy Lawton, but was not issued for some months when Paderewski's death intervened. It includes the last work of the late Ernest Schelling, whose brief unnamed piece was supplied from his MSS. by his widow. Benjamin Britten wrote a Mazurka Elegiaca for two pianos, which has been issued separately. Others included are: Bartok, Benjamin, Castelnuovo-Tedesco, Chanler, Goossens, Hammond, Labunski, Martinu, Milhaud, Nin-Culmell, Rathaus, Rieti, Stojowski, Weinberger and Whithorne. The book is of considerable interest, though the offerings differ much in value and style. There are many photos of Paderewski, and a Foreword by Hugh Gibson, American Minister to Poland from 1919 to 1924. (Boosey & Hawkes, Inc., New York.)

Toccata on Flight Rhythms, from Airplane Suite, by Elie Siegmeister. Decidedly in the present-day spirit is this bit of rapid rhythmic depiction of an airplane's progress. Though it is of simple makeup and is to be played in strict time, the composer has overcome the aridity of such a scheme and created a strong formal unit. It is a nice bravura piece for modern-minded pianists who want to feature American works. (Edward B. Marks Music Corp., New York.)

Album of Waltzes, by Johann Strauss.

A popular-priced collection of the most beloved of the Strauss works, including Blue Danube, Artist's Life, Emperor Waltz, Roses from the South, Sounds from the Vienna Woods, Thousand and One Nights, Voices of Spring; Wine, Women and Song; Vienna Life (Wiener Blut), Morning Journals, and the waltzes from Fledermaus and Gypsy Baron. All are in simple form, but have few fingering markings. (Theodore Presser Co., Philadelphia.)

The Bell, by Howard Hanson, A fragment from Dr. Hanson's Symphony No. 4, utilizing the Aeolian and Dorian modal scales, is the thematic basis for a smooth-flowing legato study. The work forms part of the Masters of Our Day Educational Series, edited by Lazare Saminsky and Isadore Freed, the purpose of which is to "link Clementi and Stravinsky," the pedogagical with the modern. (Carl Fischer, Inc., New York.)

SONGS

To Memory You Are Dear; poem by George Linley, music by Sally Leff. A simple and sincere little song, which expresses the longing for one who is affectionately remembered. The melody has a slow waltz lilt and is marked *andante espressivo*. It establishes a real mood, and might be used as a theme song. For medium voice; range, B to E; also published for high voice, D to G. (M. Baron Co., New York.)

Phantasy, words and music by Elaine Seaman. A rather impish song in the slightest of Celtic dialect, the first stanza being the plea of a lover, "Oh, will ye come ariding in the pale moonlight?" and the second the pert rejoinder of the girl that she suspects the "witching, miching wight" he calls Love is not the real thing, but his "twin brother." The tune is lively and rather folklike in its dance pattern. Range, C to G flat above staff. (G. Schirmer, Inc., New York.)

Oft in the Twilight, by Donald Lee Moore. Arranged for both high and low voice, there's a bit of an Irish lilt to the simple melody which this composer has prepared for a poem by Clyde K. Osborne and the wedding of words and music ideally provides an encore number for one able to interpret it with a twinkle of the eye. (Galaxy Music Corp., New York.)

British Children's Prayer, poem of Merrick Fifield McCarthy set by Jacques Wolfe. Poignant in text and in setting, the little child adds his own variations of the standard child's prayer of Now I Lay Me Down to Sleep. The horror of awakening in the night to see the sky ablaze and hear the walls come tumbling down, is achieved with a rising triplet figure in the accompaniment, but the child's plea is not for security but freedom. The latter is represented by a sustained E natural, sung *ff*. (G. Schirmer, Inc., New York.)

I Hear Your Voice No More, a setting by Effie Kalisz to a poem by Charles Jacobs, proves a brief and poignant number, simple in style and moving within a small tessitura. (Galaxy Music Corp., New York.)

BOOKS

First Year at the Piano, by John M. Williams. This series has become widely known since first issued, and the revised edition is therefore of interest. It is designed for young players from nine to twelve. Popular tunes in simplified arrangements (usually with words) are included to awaken appreciation. The Williams system includes various exercises for fingers and wrists, and harmonic analysis among a great deal of helpful information, dramatized in a way to be vivid and appeal to the young player. There is a detachable chart of the piano keyboard, with staves on which the notes may be written. The book (of 96 pages) may be used for class or individual instruction. (Theodore Presser Co., Philadelphia.)

My Own Junior Music Club Year Book; compiled by Elizabeth A. Gest. A convenient little booklet containing blank spaces for names of club officers, rules of the organization, lists of members and special programs given, and musical works heard, as well as printed duties of officers and committees, suggested topics for meetings, and material for club use. (Theodore Presser Co., Philadelphia.)

Taylor's King's Henchman in Broadcast

A performance of Deems Taylor's opera, The King's Henchman, was broadcast over WOR on the Treasury Hour, June 18, Alfred Wallenstein directing. It was the first performance of the work in about ten years. The condensation of the opera for radio purposes was arranged by Mr. Taylor and Mr. Wallenstein.

Baron Premiers Own Suite

Maurice Baron's Susan at the Zoo, an orchestral suite in six movements, was premiered under the composer's baton on June 14 on the Radio City Music Hall of the Air. The suite, depicting the reactions of Mr. Baron's five-year old granddaughter in a visit to the zoo, is divided into Perambulating Penguins, Surreptitious Serpents, Korpulent Kangaroos, Pretentious Peacocks, Elfin Elephants and Boisterous Baboons.

Lucy Monroe Records Familiar Songs

Victor has issued a new Album, called The Songs You Love, sung by Lucy Monroe, and conducted by Charles O'Connell. There are four double-sided discs, offering Sweet and Low; Long, Long Ago; Love's Old Sweet Song; Old Folks At Home; My Old Kentucky Home; Home, Sweet Home; In The Gloaming; and I Love You Truly. Miss Monroe's lyrical soprano tones, and the feeling atmosphere she puts into the long established favorite numbers, are admirably partnered by the tasteful O'Connell handling of the orchestra.

L. L.

Vardi Viola Collection Issued

A collection of short viola pieces, some written especially for Emanuel Vardi and others arranged by him for concert performances, has been issued by Joseph Patelson, New York music publishers. It is entitled, From the Repertoire of Emanuel Vardi.

New "Easy to Sing" Version of National Anthem Published

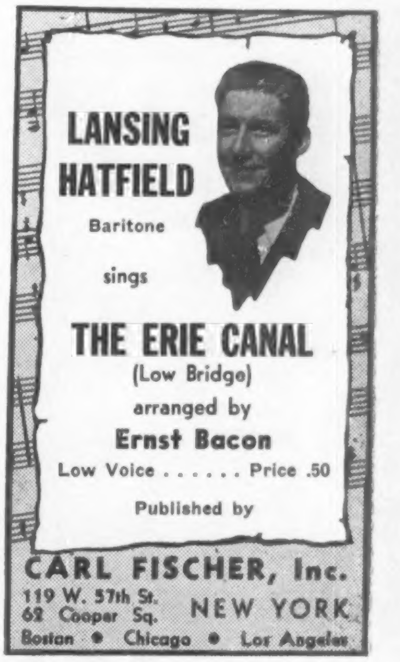
A version of The Star-Spangled Banner, designed to be easier to sing, has been published by the Eastern Music Co., of Boston. The original melody remains unchanged, but the arranger, Raffaele Martino, has employed modulation and change of key so that the second part, beginning "And the rockets' red glare," has been lowered and lies within the medium range.

Richard Arnell Prepares Score for Government Film

Richard Arnell, young British composer, has written the musical score for a new Department of Agriculture film, The Land, directed by Robert Flaherty. His concert suite, from The Land, was played recently by Dean Dixon and the NBC Orchestra; his Divertimento for chamber orchestra was presented on the CBS British-American festival; and his Symphonia was heard under Sir Thomas Beecham and the New York City Symphony Orchestra.

New Recorder Music and Disc to Be Issued by Argail

A series of works for recorder arranged and edited by Arnold Dolmetsch, Carl F. Dolmetsch and Alfred Mann is to be printed by the Argail Recorder Music Publishers. Original compositions for the instrument by Ezra Rachlin and Suzanne Bloch are to be issued. A recording of Bach's Brandenburg Concerto No. 4 with recorders played by Alfred Mann, Anton Winkler, Marion Mead, solo violin, Edith Weiss-Mann, harpsichord, and a string ensemble directed by Ezra Rachlin will soon be released.



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NEW YORK JULY, 1942 No. 3054

What Price Wartime Music?

How much music, orchestral and band, shall be given free in connection with the War Program? That is a question which has been bothering OCD, the unions, and individual musicians.

Not long ago, in a Chicago address delivered before 108 Departmental heads of OCD, Alfred G. Rackett (at the request of James M. Petrillo, president of the American Federation of Musicians) clarified the position of the A.F.M. on this much discussed question.

First of all, Mr. Rackett pointed out that orchestral and band musicians and their families live on income derived through music, and in most cases such income exactly pays for necessities. Prevailing conditions have materially curtailed the former earnings of musicians; in many cases, says Mr. Rackett, as much as 60 per cent.

Nevertheless, Mr. Rackett stated, constant requests for free music stream in from every side, and while the askers are largely actuated by worthy motives, it stands to reason that musicians cannot constantly provide free services.

Nearly all the Defense rallies and entertainments take place in evenings, and that is the time when A.F.M. musicians do their regular jobs. No one would ask men and women in other occupations to cease their routine occupational activities and devote their working hours—without pay—to the service of organizations aiding the war effort. Other crafts also are part of the effort, but—they are paid, and would not think of supplying their work free.

During the World War, the speaker continued, the Government paid bands in various cities to attend rallies, head parades, escort soldiers and sailors to trains and boats, and to perform whatever other service might be required of them in connection with the war effort. Some communities waived Government help and paid their own bands for the same kind of work. Even now, Los Angeles County has appropriated $30,000 with which to maintain a large band for the purpose of taking part in patriotic demonstrations and to stimulate the sale of Defense Bonds and Stamps. All such music should be paid for, suggested Mr. Rackett, out of the endless billions of dollars being appropriated by Congress for war purposes.

The whole matter is a delicate one, probably accentuated by the fact that high school bands, American Legion bands and drum corps, and similar amateur organizations take part in patriotic rallies, mass meetings and parades. The A.F.M. looks askance at such unpaid competition, and has made objection to having its members "supplanted by amateur and children's groups. In connection with the curtailment of higher education as a result of war, the President, in consultation with the War Office, declared that even those boys who were eligible for the draft must complete their education before answering the call of their country. The place, therefore, for these youngsters to be, in their spare evenings, is at home, studying their lessons—and not at Block Meetings and other rallies, particularly in view of the fact that there are professional musicians available for that service."

Speaking for the Chicago branch of the A.F.M., Mr. Rackett concluded:

"When the service asked of us is not strictly patriotic—is of a competitive nature and in direct conflict with our welfare and interests—when it has for its primary purpose the glorification of a particular group or individual, at the expense of the Defense Program and the musicians—the service asked for will be refused; and we will oppose to the limit the use of free music in connection with that incident, regardless of whence the free music is procured.

"But when the purpose is unmistakably patriotic and unselfish in character—is in line with what Fort Sheridan, the Great Lakes, the Naval Academy, Thorne Hall, the Coast Guard, the Service Men's and Good Shepherd Centers are doing—in all of which places we have given, and will continue to give freely of our service—then the service asked for *will* be given—and it will be service with a smile."

Meanwhile, the Chicago Daily News does not agree with the position of Mr. Rackett and the A.F.M., and says flatly:

"With the union's disinclination to provide free music, the public will have no serious quarrel. That is the union's right.

"But it is not the union's right to say that a high-school band shall not perform at a patriotic meeting held in the high-school auditorium or anywhere in the high-school district, or, for that matter, anywhere in the city.

"It is not the union's right, nor is it in the public interest, and the people will not tolerate it."

It is to be hoped that some remedy might be found to satisfy everyone concerned. If a musician does war work by playing his instrument publicly, he is as much entitled to be paid as the laborer or mechanic in a factory or shipyard.

Music is not only an art, but also a profession. On the other hand, amateur bands function in many smaller localities where professional players do not exist in like number.

Who is to be the final referee in the controvery? Maybe the Government should be heard from in the matter.

Britain's Teachers Carry On

Showing the strong bond of amity that exists between the music teachers of embattled Britain and our own militant educators is a letter received recently from Stanley Harper, Honorary Secretary of the Music Teachers' Association of that country (founded 1908).

The letter was in response to greetings sent by the Music Teachers' National Association of the United States, and has been made available to this publication by the Secretary of that organization, Donald M. Swarthout, University of Kansas.

Its vivid picture of conditions on the other side after almost three years of war should be heartening to American musicians, for it reveals how important the art has been in supporting the United Nations' effort. Mr. Harper writes:

"Your letter duly arrived with greetings and good wishes from the Music Teachers' National Association. It was read and received with great enthusiasm at the next meeting of the Association held at the Royal Academy of Music in London, where those members still remaining in the metropolis were the guests of the Royal Academy Club.

"As you can imagine, most of our members attached to schools and other educational establishments left London and the larger industrial and vulnerable areas for safer places in the country. Teachers and musicians who remained in dangerous areas have done a most marvellous job of work for the community. At the beginning of the war, and particularly when the air attack on Britain began, the whole profession was hit by the tide of apprehension and for many weeks we were at a standstill, with pupils gone and engagements cancelled. But gradually conditions become more stabilized, and even in the Blitz our members went out to take music to the masses. They were to be found in air raid shelters arranging community singing and concerts, in rest camps, reception areas for blitzed people, hospitals, and in area defense canteens.

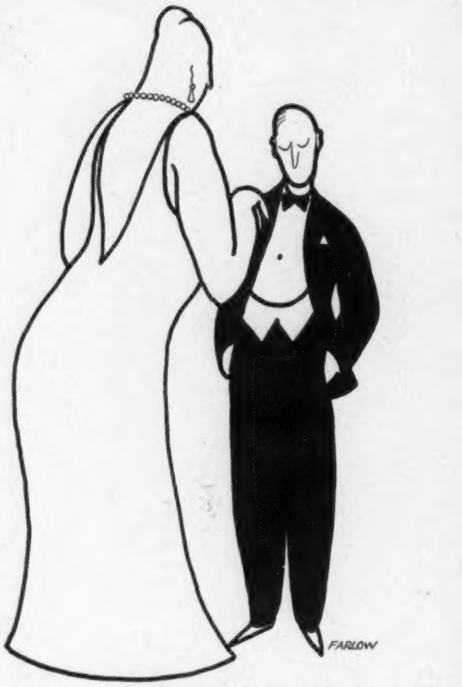
"Gradually the demand for more and better music from all classes of the community and of our citizen army at home demanded full time professional activities again both with performers and teachers, and now there is a widespread demand from workers in our industrial areas for orchestral concerts, and the call from the forces is such that each of the District Commands now has its own Divisional Orchestra under the conductorship of one or other of our well known conductors. Male and mixed voice choirs are to be found everywhere in the forces where a practicing musician has turned up in uniform. . . .

"We sincerely hope that the enthusiasm for music which the nation now has will be developed in times of peace for the greater happiness of all and the forging of international links of goodwill through world wide appreciation of our art.

"In a very brief survey I have attempted to give you a picture of a part of the musical life in this fortress of Britain. The main thing is that it has been proved by experience that music is a national asset and social necessity. May you in America benefit from our experience in this direction, as we know you have from watching the progress of our struggle during the last two years.

"To all members we send fraternal greetings and good wishes in your efforts towards a speedy victory over the common enemy."

These wishes find an echo in the hearts of America's army of music teachers, and the silent determination is also there to give as fine an accounting of their stewardship as British musicians have done.



"Come, come, John. You might as well give to the USO, now that all the active young women are in the services."

VARIATIONS

By Leonard Liebling

Like the rest of us, Dr. Karol Liszniewski, Cincinnati's piano pedagogue, was sadly shocked at the sudden passing of Emanuel Feuermann, and sends Variations an affectionate remembrance of his first meeting with the great cellist:

"It was in Vienna in the first year of the World War (1914). Music was going strong everywhere in spite of the tragic events, affecting many homes —Vienna without music would have been unthinkable.

"At Leschetizky's sanctuary on Karl Ludwiggasse the Wednesday 'Classes' had been going on as usual. These 'Classes' were regular recitals by his star pupils, attended by all other pupils and invited guests. After the program there was often an impromptu performance by some visiting artist —a former pupil who has 'arrived', a singer or a violinist, celebrities who were only too glad to honor the Master by their contribution to the success of the evening.

"So it happened that at one of these 'Classes' the brothers Feuermann—Emanuel, age ten, and Siegmund, age twelve—who had already then acquired some prominence in the concert field, were to play the Brahms Double Concerto. Everybody was keyed up for the treat to come—but for a while nothing happened. Finally Madame Leschetizky No. IV (Marie Gabrielle Rosborska), a very beautiful young woman whom I had known as a girl in Poland, came up to me and said, 'Will you help me out in a predicament? Richard Pahlen, who was to accompany the boys, just phoned that he was ill and unable to come. Would you take his place?' I answered, 'I shall be glad to do it—but I have never played this Concerto and am only vaguely familiar with it (this was 28 years ago!); if you let me have the music for five minutes, I shall look it over and then try as best I can.' So we did and everything went very well.

"When Feuermann—then a celebrated artist—came to Cincinnati a few years ago to play for the Matinée Musicale, I went back to see him after the concert. Without telling my name, I asked him, 'Do you remember one evening at Leschetizky's when you and your brother as little boys played the Brahms Double Concerto?' 'Yes,' he exclaimed, 'that was twenty-five years ago—and Dr. Liszniewski played our accompaniments at sight!' When I then made myself known to him he embraced me, and we both reminisced of the old days in Vienna.

"And now this great artist and lovable man is gone—at the height of his success . . .

"One consolation in this untimely loss is that his great art is preserved for us and for posterity in the excellent records he recently made, of which the one with Heifetz of the Brahms Double Concerto is especially dear to my heart because of the memories connected with it."

* * *

From Mildred Hubert comes another cello story, this one about her famed husband Marcel:

One evening we went over to the Gretchaninoffs. They had a lot of French and Russian musicians over. Marcel started to talk to a tall, nice-looking Russian who had just come here from France. They had so much in common and liked each other so well that they went off into a corner and talked and talked and talked all evening. The gentleman was a composer and in the course of conversation spoke of his compositions for the cello. Marcel told him he was terribly sorry that he had never played anything of his.

Anyway, we all left together about one in the morning. As they shook hands in *au revoir*, the gentleman said, "Ah, Mr. Hubert, it is too bad you do not play anything of mine. Don't you even play my arrangement of Rimsky-Korsakoff's 'Bumble Bee'?" And Marcel, all apology, said, "No, I'm so sorry, but I play the Joseph Strimer arrangement." Imagine his surprise when this charming gentleman beamed and exclaimed, "But I'm Joseph Strimer!"

* * *

Lilly Pons *et mere* were Miami tea guests of your reporter. Well sunburned, dressed in slacks, and wearing a sort of turbaned headdress, the petite soprano looked like a Lakme of the strand. A true *charmeuse*, she won everyone with her animation and simplicity. The women asked how she kept her figure. "Maybe by singing," she explained; "I made my debut at the Metropolitan more than ten years ago, and I weigh only a few pounds more now than I did then." Try it, *mesdames!*

* * *

I have already told about Mana-Zucca's single-handed campaign (or double-handed, because she is a pianist) to raise $100,000 in Miami for the purchase of a bomber. By solicitation of direct contributions, and giving concerts at which the admission price was the buying of Defense Bonds and Stamps, Mana has raised not only the sum she set out to collect, but succeeded also in totalling it to $105,555. With the extra $5,555 she is now going after a second $100,000. Anyone who knows her persuasive energy does not doubt that she will reach that new goal.

The Miami Daily News, reporting the result of the first campaign, adds this paragraph: "Leonard Liebling, well known New York music critic, has suggested that the bomber have among its crew a lusty tenor bombardier, who will megaphone I Love Life (one of Mana-Zucca's most famous compositions) as he drops bombs over Berlin!"

* * *

Betty A. Dietz, Dayton, O., correspondent of our paper, types some interesting data: "Everyone knows that Einstein, great mathematician, is an enthusiastic violinist as well. But few people are aware that Charles F. Kettering, famed inventor of the self-starter, also was a musician of unusual ability. William J. Krebs, conductor of the Dayton Chorus, tells that when he was leading the Delco Orchestra there about 1917, 'Boss' Kettering used to drop in at rehearsal wearing his customary work overalls, 'borrow a violin and read at sight some of the standard symphonic music we were preparing; or if he felt like it, he might take a chair in the clarinet section and play that wind instrument.'"

* * *

Ivor Newton, whom London's war atmosphere does not deter from mailing welcome items to this desk, is on hand with a new one:

"When Eugene O'Neill wrote The Emperor Jones he may have foreseen the usual difficulties of production. He certainly did not envisage one which is at the moment impeding M. Rene Rocher's intention to produce it at the Odeon Theatre in Paris.

"As its French title, Le Napoleon Noir, implies, its chief character and others have to appear with their faces blacked. It is, I gather, still possible to arrange this, but quite impossible to obtain any substance in Paris which will remove the black when once applied.

"So far no actors have been ready to volunteer to remain 'blacked out' for the duration."

* * *

Elliot Paul's fascinating book, The Last Time I Saw Paris, has some arresting passages about music and musicians. An acute observation is: "In some ways the French are the least musical people in the world." (Their great composers and performers must, of course, be excepted from the multitude.) I like Paul's terms, "musiquette" and "toy music" for certain sugary semi-classics.

Well posted on the whole—Paul plays good piano music and also is an adept at boogie-woogie —our author lapses when he alludes to Chopin's E minor Sonata.

* * *

"Special to Leonard Liebling," comes from Carl Post: "Larry Adler, at a recent concert, had just finished a bit of virtuosity that blended Ravel, Debussy and Strauss. Then, with artistic earnestness, he quietly announced that the next number would be an adaptation of an old French madrigal, 'Battez moi, mon Pere, huit fois par le mesure.' He then played an exciting arrangement of 'Beat Me Daddy, Eight to the Bar.'"

* * *

Then there is the Hollywood violin recital program of Barbara Simons, with the attached item:

Un poco tviste . . . . Suk

Our Hollywood ambassador, Richard Saunders, remarks slyly, "Looks like the printer was 'Un poco tviste.'"

* * *

Symphonic man-bites-dog news: The Philadelphia Orchestra Association closed its season with a net profit of $4,443.

* * *

When Erica Morini played her violin at the Stage Door Canteen in New York a few weeks since, she expected the boys to request lighter numbers as encores, but the first call that came was for the Joachim Cadenza to the Brahms Concerto! . . .

* * *

Which reminds that Gypsy Rose Lee, the public undresser, does a new number of her own composition called I Can't Strip to Brahms.

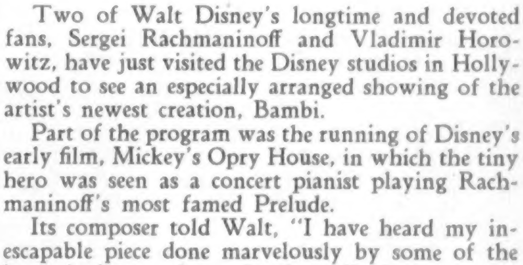
* * *

Two of Walt Disney's longtime and devoted fans, Sergei Rachmaninoff and Vladimir Horowitz, have just visited the Disney studios in Hollywood to see an especially arranged showing of the artist's newest creation, Bambi.

Part of the program was the running of Disney's early film, Mickey's Opry House, in which the tiny hero was seen as a concert pianist playing Rachmaninoff's most famed Prelude.

Its composer told Walt, "I have heard my inescapable piece done marvelously by some of the best pianists, and murdered cruelly by amateurs, but never was I more stirred than by the performance of the great maestro Mouse."

Bambi delighted Rachmaninoff and Horowitz both with its entertaining subject and beauty of treatment.



Sergei, Walt and Vladimir

Somebody Told

by Simon Snooper

Charles L. Wagner, whose first book proved such a best-seller that he was compelled by his friends to write another, is now in the midst of a new one—its title, "Tenors and Other Troubles."

We expect this will be good reading —and not only for tenors!

* * *

Silver may not be held as highly today as it once was, but the reverse is true in the case of platinum, according to Piatigorsky. In his native Russia, Gregor told friends recently, since platinum from the Urals was plentiful, the public was often cheated by receiving coins of this metal instead of the prescribed silver.

Among his possessions is a watch, made of a Russian 12-rouble 'silver' piece, and dated 1831. Eight years ago, when Cartier's in Paris made the watch, they offered him 100 francs for each minute lost or gained, but thus far he has not been entitled to collect.

* * *

From well-informed sources this column learns that the return of Marjorie Lawrence to her operatic and concert activities will be deferred somewhat because the Australian soprano expects a visit from Sir Stork in August. In private life, the artist is the wife of Dr. Thomas King of New York.

* * *

Mrs. Winthrop Palmer and Eugene Loring played hostess and host when Dance Players inaugurated their New Hope, Pa., summer home. The affair was a gala barn and barge party. Complications and rain made it impossible for the anticipated Antony and Cleopatra-like float down the Nile; instead artist Herbie Ward and his home substituted with a flood of 1942 cocktails in good old 1842 American atmosphere. The guests were pried out to be whisked to the Village Inn for a delicious dinner and then to the barn. An excerpt from Billy the Kid was especially arranged for the occasion. It was the adagio section danced by Billy and his Sweetheart. There were two Billies and two Sweethearts! Was Simon seeing double?

I See That

Aubrey Pankey, baritone, who is on a five-month good will tour of the West Indies and South America, has completed the first stage of his journey and is now touring the continent.

* * *

Marion Burrough, coloratura soprano, gave a joint recital with Neal Francis, tenor, in Carnegie Chamber Music Hall on June 15. Louis Biamonte, flutist, and Rollo Hudson, pianist, assisted.

* * *

David Van Vactor's Overture to a Comedy has been selected for publication this year by the Juilliard School of Music in its annual competition among American composers. Robert E. Ward's first symphony was also chosen.

* * *

Helen Chase will keep her New York studios open during the summer months for the benefit of teachers and artists from various parts of the country desiring to prepare their winter programs and to resume vocal instruction with her over the vacation period.

Maria Inez Gomez Carrillo, Argentine pianist and Sylvia Light, American soprano, gave a program at the initial reception on June 21 of the Artes y Ciencias de las Americas, Inc., at the National Arts Club, New York. The organization was founded by Bogumil Sykora, cellist, to foster good will among the American nations.

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Robert H. Hightshoe, of Columbus, Ohio, has been awarded the $300 Walter Damrosch scholarship for next year at Ohio State University.

* * *

Nino Ruisi, bass, has been engaged for the opera season at Rio de Janeiro. Mr. Ruisi will sing Leporello in Don Giovanni, Mephistopheles in Faust, Lothario in Mignon and other repertoire roles. He has returned to this country after participating in the opera festival of Pro Art Musicale at Puerto Rico and his fourth season in Havana.

* * *

Antonio Brosa, Spanish violinist, will premiere Bartok's violin concerto next season, the eleventh work which he has offered for the first time.

* * *

Josephine Antoine, soprano, concluded her season with the Metropolitan Quartet in Minneapolis. Miss Antoine added the roles of Zerlina, in Don Giovanni and the Queen, in Coq d'Or to her Metropolitan Opera repertory this season. On June 24 she was soloist with the National Symphony in Washington. She has just signed a sixteen-week radio contract to be heard on the Contented Hour over NBC.

* * *

Steven Kennedy, baritone, now in the U. S. armed forces, gave his last recital on June 13 at the MacDowell Club. He had just returned from more than 160 concerts for the USO-Camp Shows.

* * *

Sidney Foster plays the Rhapsody in Blue and the Piano Concerto in the National Symphony Orchestra's all-Gershwin program on July 17.

* * *

Allan Jones, tenor, featured in the New York production of The Chocolate Soldier, plays the leading role in True to the Army to be released by Paramount Pictures next month. He was master of ceremonies on the U. S. Treasury Department's bond-selling program in Richmond recently.

* * *

Marie Luviso, soprano, recently appeared at the Victory Concert in Curtiss Hall, Chicago, and for the East Side Music Guild of New York at the Y.M.C.A.

* * *

Robert Stolz, composer of operettas, songs and for the screen, conducted two performances of Johann Strauss' Gipsy Baron at the Cosmopolitan Opera House. Margit Bokor and Mario Berini headed the cast.

* * *

Marian Anderson sang two works of Franz Mittler, Evensong and The Goose Girl, on her last program.

* * *

Jarmila Novotna, soprano, and Jan Peerce, tenor, both of the Metropolitan Opera, were soloists in the all-Viennese program at Robin Hood Dell on July 16.

* * *

Carlotta Franzel, coloratura soprano, and Frank La Forge, composer-pianist, were heard over WNYC on July 1. Miss Franzel is under the direction of Concert Management Lulu G. Breid.

* * *

Harold Henry presented his artist-pupil Esther Bernstein in a piano recital at his studio on June 6. Barbara Young, soprano, artist-pupil of Rosalie Miller, assisted.

* * *

J. Randolph Jones starts his fourth consecutive season as conductor of the Jersey City Philharmonic Orchestra on Nov. 20. He has led the ensemble since its inception.

* * *

Mr. and Mrs. A. J. Balaban recently presented their daughter Cherry Blossom in a piano recital of her own compositions.

* * *

Wesley Sontag's Mozart String Sinfonietta, George Rasely, tenor of the Metropolitan and Oscar Wagner, pianist, were soloists in the all-American program of the National Association for American Composers and Conductors in Carnegie Chamber Music Hall.

* * *

Songs by Enrico D'Amicis, tenor and composer, were presented at the recent meeting of Riverside Zionist District No. 5 at Temple Ansche Chesed.

* * *

Michael Bartlett, tenor, heard at the Stage Door Canteen, in New York on May 22, appeared for the American Theatre Wing and Navy Relief Society on May 22 and June 4 respectively.

* * *

Dorothy Sarnoff, soprano of the Philadelphia Opera Company, sings excerpts from Porgy and Bess with the National Symphony Orchestra at the Washington, D. C., Watergate on July 17. On July 19, Miss Sarnoff is soloist on an operatic program. Sylvan Levin conducts both concerts.

* * *

Helen Jepson, Metropolitan Opera soprano, was soloist on June 28 with Andre Kostelanetz's Orchestra on CBS on the Pause that Refreshes program.

* * *

Francia White, soprano, was guest artist recently on the Coca-Cola over CBS.

ALLAN JONES REHEARSING PRINCIPAL SONG from WGN prize-winning operetta, America Loves a Melody, with the composer, Ross Hastings, at the piano. Mr. Jones was starred in the leading tenor role of The Chocolate Soldier, which opened the Festival of Musical Comedies at Carnegie Hall, New York, June 23, for a three weeks' run.

EUGENIA BUXTON, American pianist, returns to her farm, "Brier Patch," and is seen here with Snow White, grandchild of Nip and Tuck.

Queena Mario's Barn Theatre to Give Opera Programs

BETHEL, CONN.—Three evenings of operatic excerpts are scheduled at Queena Mario's Barn Theatre this summer. Artist-pupils of the former Metropolitan Opera diva form the resident company and will be assisted by several guests including Louis D'Angelo, bass of the Metropolitan; Colette D'Arville, Donald Dame, Frederick Schweppe, Carlos Sherman and others.

Edward Kane, young American tenor, who has been heard in previous seasons here, participated in the first performance on July 10 before sailing for South America. Mr. Kane at Buenos Aires will be heard in the opera season during August and September and appear in Bach's St. Matthew Passion in October under Fritz Busch. At his appearance here, Mr. Kane was heard in scenes from Massenet's Manon, Carmen and the balcony scene from Gounod's Romeo and Juliet in an English translation.

Other performances will be on Aug. 7 and 28. Among the group working with Mme. Mario this summer is Ethel Barrymore Colt, who appeared during the last two seasons with the Newark and Columbia Grand Opera Companies. In addition to Mr. Kane, young artists who have appeared include Andzia Kuzak, of the New Opera Company, Dorothy Sarnoff, of the Philadelphia Opera, Vivian Bower and others.

Mme. Mario's opera school extends for nine weeks with students receiving instruction in both the acting and vocal traditions of the operatic stage. Among her students have been artists preparing new roles.

Willmore and Powers Artists in Summer Engagements

Orrea Pernel, English violinist, and Benno Rabinof, American violinist, played the Bach Double Concerto with the National Symphony Orchestra at the Watergate, Washington, D. C., on June 28. Miriam Winslow, American dancer, appeared on June 25 with the Toronto Promenade Orchestra. Elsie Houston, Brazilian soprano, opened the season of the Cleveland Summer Symphony on June 17. Mac Morgan, American baritone, won the national contest sponsored by the Cincinnati Summer Opera Company and will appear with the organization.

These artists are under the concert management of Willmore and Powers.

VOGUE OF TWO-PIANO MUSIC GAINING RAPIDLY AS MANY MODERN COMPOSERS WRITE SCORES

By ROSALYN KROKOVER

A conversation with Bartlett and Robertson, duo-piano specialists, is likely to result in an impasse. You want to talk about music; they want to talk about the war and what they can contribute to the effort.

Not only are they doing as much outside work as any musician to aid the cause, but even their programs reflect that aim; works by representative composers of the United Nations are generally featured.

At the conclusion of their Southern spring tour, they gave concerts in army camps. Both have been impressed by the number of soldiers who attend their performances, and rate the musical intelligence of the U. S. soldier exceptionally high.

Ethel Bartlett, Rae Robertson. They met while students, and were married not long after. Deciding to pool their talents, they formed a two-piano ensemble, then a neglected art, and proceeded to make it popular. In point of service, one of the most familiar two-piano teams before the American public (this is their twelfth year in the United States), they are one of the most accomplished. The fact that so many similar combinations have appeared in recent years is a tribute to their pioneer work.

On Trail of Rare Mss.

It has been said again and again that there is a very limited two-piano repertoire. When the discussion was finally manoeuvered into musical channels, Mr. Robertson shrugged his shoulders on being asked about repertoire problems.

"All of this talk about a lack of two-piano material is something of a myth. We never experienced too much trouble in finding appropriate compositions."

"Originally," said Miss Bartlett, "we started at the British Museum, where there are many unpublished manuscripts of music for four hands, two harpsichords, two virginals, or two claviers. On our first visit to Germany we also found works of great interest in the Kaiser Friedrich Museum. And in the Library of Congress here there is a great deal of wonderful music, some of which we have used. Anyone with curiosity can find unhackneyed and excellent works for two pianos there."

The artist couple mentioned the quantity of available two-piano music by the famous composers—an amount greater than most people realize. They also play selections originally written for one piano, four hands, on two pianos for the sake of comfort and convenience.

New Works Written by Notables

Naturally, it was not long before composers started to write for them. They now receive about three manuscripts a week. Many contemporary composers have turned to two pianos as a medium; recently Bartlett and Robertson have added to their repertoire new works by Stravinsky, Bartok and Milhaud.

Mr. Robertson volunteered a simple reason for the trend toward this medium. "It's because the literature for solo piano is so tremendous that there is little chance of getting a performance.

"We are very happy to examine new manuscrips. Indeed, we find that audiences take to modern works," he said. "We had great success with the Poulenc concerto, especially in our last Chicago appearance, and with the Britten, in Cincinnati. Another new work that has taken very well is Anis Fuleihan's Concerto. At the moment, Stanley Bate is half way through a concerto he is dedicating to us."

Boast Red Cross Awards

Bartlett and Robertson have received many honors during their career, but among their proudest possessions are two Red Cross pins designed by Malvina Hoffman.

Not long ago they played two lunch hour concerts for the Red Cross. One of their admirers was unable to attend, but sent a large check to the Red Cross instead, in return for which the artists received the tokens of appreciation. The male half of the combination, who was wounded in the first World War, now wears his "decoration" as a permanent part of his dress.

"When we play in the army camps," he said, looking at it smilingly, "the boys may come in covered with medals, but we have one too."

ETHEL BARTLETT AND RAE ROBERTSON

Brenau Presents Festival of Opera

College Sponsors Recitals at 4-Day Program in Gainesville

GAINESVILLE, GA.—A double bill of Cavalleria Rusticana and Secret of Suzanne inaugurated a four-day Festival at Brenau College. Marguerite Ringo sang Santuzza in the Mascagni work, with Donald Gage as Turiddu, and Elwyn Carter as Alfio. Mama Lucia was sung by Jeannette Johnson. Lynette Rosen, a student in the School of Opera, was Lola.

Elda Vettori, formerly of the Metropolitan Opera, was Suzanne in the Wolf-Ferrari opera, with Eugenio Prosperoni as the Count and Anna Singer in the part of the servant. Eliza Holmes Feldmann, of the Brenau faculty, played the incidental piano score. The orchestra was conducted by Enrico Leide, director of music at the college, with Gordon Farndell as associate conductor and director of choruses.

The second day Mme. Vettori and Messrs. Gage, Carter and Farndell gave a recital, the latter appearing at the organ. Josephine Spencer and Eliza Holmes Feldmann were the piano accompanists.

Two events made up the third day's program, a matinee recital being given by Franciszek Zachara, Polish pianist. In the Liszt E flat concerto, the orchestral part was played at a second piano by Betty Schaupp, pupil of the recitalist. In the evening, The Bohemian Girl was sung with Regina Vicarino, Donald Gage, Elwyn Carter, Camillus Dismukes, Jeannette Johnson, Eugenio Prosperoni and Matalice Youmans in the principal roles. The Atlanta Choral Club, Walter Herbert conductor, joined with the Brenau Choral Club for the choruses.

A joint program by the choral club and the Brenau Symphony Orchestra was the final concert offered. Eliza Holmes Feldmann was piano soloist in Mendelssohn's G major concerto.

The Brenau Band and the Cadet Band, conducted respectively by Emory Peck and Capt. Edgar Ball were heard at the dress parade by the Riverside Cadets in honor of the festival visitors, concluding the festival.

Patricia Crooks and J. O. Whitely, Jr., Wed

Patricia Crooks, daughter of Richard Crooks, Metropolitan Opera tenor, and Mrs. Crooks, was married on June 25 at Buck Hill Falls, Penna., to Joseph O. Whiteley, Jr., an instructor in celestial navigation with the U. S. Navy at the Pensacola, Fla., base. Mrs. Whiteley is a graduate of the Traphagen School of Design. Her husband was graduated in 1937 from Princeton University where he belonged to the Quadrangle Club.

3 Join Juilliard Staff

New members of the Juilliard Summer School faculty this year are: Gordon Stanley, in piano; Lawrence Perry, in music education; and Hazel Kinscella, who conducts a class in musicology.

Klauber Named New Chairman of CBS Executive Committee

Edward Klauber, executive vice president, was elected chairman of the Executive Committee by the Board of Directors of the Columbia Broadcasting System recently. Paul W. Kesten, a vice-president, was named vice-president and general manager. William S. Paley, president and principal stockholder, remains president and chief executive officer.

15-Year-Old Violinist Wins Kelley Scholarship Award

Genevieve Terry, 15-year old daughter of a Methodist minister of Cheyenne, Wyo., has been awarded the $250 Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs. Eugene Goossens, Severin Eisenberger and Emil Heermann selected Miss Terry from 23 competitors drawn from eleven Western states. She is a pupil of Howard Smedley Reynolds, and a member of the Denver Junior Symphony and of the newly organized Women's Symphony of that city.

Riesberg Prizes Awarded

Three cash prizes of $5 each, donated by F. W. Riesberg, were awarded exceptional students in music at the annual commencement exercises of Norwich (N. Y.) High School. The prizes are awarded each year at the exercises.

Charles Everett in Westchester

Charles Everett, tenor, was soloist in Scarsdale, N. Y., at the Church of St. James the Less on May 31 under the direction of Stuart Ross. Mr. Everett sang arias from Samson, Elijah and a group of Spirituals.

Photo by Clifford Scofield

CHILDREN OF ARTISTS AT NORFLEET TRIO CAMP

in Peterborough, N. H. Left to right, Alice, daughter of Caroline Marshall, painter and poet; Sylvia, daughter of Mrs. Hans Wilhelm Steinberg, wife of the conductor; Muriel Bové, daughter of Henri Bové, flutist; Hilda Chilko, daughter of Dr. Chilko, and Elizabeth Armstrong, niece of Susannah Armstrong, composer. Sunday chamber music concerts are a feature at the camp, now in their 14th year. The eight weeks' season opened on July 2, with 30 girl students.

Fatinitza Sung by Light Opera Guild at Heckscher Theatre

With John Hand, general director, conducting, the New York Light Opera Guild, presented Von Suppé's Fatinitza at the Hecksher Theatre, New York, on June 24 and 25. It was the twentieth annual production of the company. Hertha Sandig, Frank Murray, George Wagner, and Charles Bergman were principals. An ensemble of 45 voices and an orchestra of 10 also participated. Mary Cornin, soprano, gave a group of songs.

Margaret Speaks in Washington

Margaret Speaks made her third appearance with the National Symphony Orchestra in Washington, D. C., when she was soloist on June 17.

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London Has Sullivan Centenary

By HUGH LIVERSIDGE

LONDON. — The Albert Hall Concert, ably conducted by Sir Henry Wood to commenorate the centenary of Sullivan's birth provided an excellent example of the paradox of this composer's character. Sullivan considered his operas with Gilbert as "pot-boilers" and his "sacred" music his best work, but posterity has reversed his estimate.

The semi-sacred cantata, The Golden Legend, based on a poem by Longfellow, had its moments, but for the most part it sounded like Mendelssohn in his less inspired moods. It would have been kinder to the composer's memory if, instead, one of his church anthems had been given and more time devoted to his operas. Joan Hammond, Dennis Noble and Henry Wendon were the most able of the soloists.

After the interval we had a different Sullivan—his excellent Yeomen of the Guard overture. Of course The Lost Chord (sung by Muriel Brunskill) is rather scoffed at nowadays. But it is, in fact, a fine piece of melody. The concert concluded with the "In Memoriam" overture, written on the occasion of Sullivan's father's death.

Another Sunday Albert Hall concert was particularly noteworthy in that it gave us two figures who have probably done most for British music—Dame Myra Hess and Sir Henry Wood. Myra Hess was artistic soloist in a Bach concerto and the Schumann A minor. Sir Henry saw that the L.P.O. gave every support and contributed a well-balanced reading of Mozart's ineffably lovely G minor symphony.

Refreshment at National Gallery

Meanwhile the National Gallery concerts continue; but their time—from 1 to 2—apparently sets music lovers a problem as to whether they shall satisfy their bodily or musical needs. There are, apparently, three schools of thought. The first maintains that a light but sustaining repast at 12:30 will enable them to enjoy the music unimpeded by baser considerations. The second holds that music is food enough and carnal appetites should be controlled till 2 P.M. The third believes in simultaneous musical and bodily sustenance. A number of paper bags are seen, out of which emerge strange and dreadful delicacies.

JOHN BROWNLEE REFUSES TO "COME OUT OF THE KITCHEN."
There is nothing the Australian baritone of the Metropolitan Opera likes better than whipping up Sunday night supper for a group of friends.

However, I very much enjoyed the Mozart concert given by the Southern Command Orchestra conducted by Herbert Lodge. The conductor very wisely did not rush tempi but secured spacious readings. Even such an exacting piece as the Mozart overture to Cosi Fan Tutte was given with good effect. Geoffrey Philippe was a straightforward yet vivacious soloist in a Mozart piano concerto. This is the way to play Mozart—not to rob his music of virility and make it sound like a musical box.

The orchestra and Mr. Lodge are to be congratulated.

Boosey and Hawkes Concerts Offer Novelties

After a successful winter of chamber music, the Boosey and Hawkes programs have been made a part of the annual London Summer Concert Series. These are especially stimulating because they offer many contemporary works. Thus a recent Aeolian Hall event included Schönberg's Pierrot Lunaire, conducted by Erwin Stein, an authority on this composer, and with Hedi Anderson as soloist in the taxing *Sprechstimme* role. At the same concert we heard William Walton's amusing Façade music, in its original version, with Constant Lambert as the speaker of the wryly ironic poems, and Walton himself conducting.

The series then moved to Wigmore Hall for two concerts, in cooperation with the British Broadcasting Corporation, in which both old and new rarities were heard. A Chacony for string quartet by Purcell, unaccompanied choruses by Sweelinck, three four-part songs by Ravel, a new string quartet by Arthur Bliss, written last year, were heard in the first event. The Griller Quartet, the BBC Singers under Leslie Woodgate, and Marie Korshinska, harpist, participated. At another concert, America was represented by Aaron Copland's Quiet City. One heard also Britten's Les Illuminations, and Shostakovitch's Concerto for piano, trumpet and string orchestra, some Chinese folksongs and a Lekeu adagio.

Eugene Conley on NCAC List

Eugene Conley, American tenor, has been added to the artist list of the National Concert and Artists Corporation for 1942-43. Mr. Conley was recently heard in New York with the San Carlo Opera Company singing six performances of five roles in eight days. On July 5 he was soloist at the Brooklyn Museum with the New York City Symphony and on July 8 sang at the Museum of Natural History concert.

Nette Pupils at N. Y. College

A program of vocal music was given recently by pupils of Vera Nette at the New York College of Music with Irene Paulsen at the piano. Those participating were Kathryn Ward, Ruth Leonard, Marie Lanni, Frances Reich. Mildred Andrews, Irma Abrams, Elizabeth Hoehl, Judith Grossman, Lila Asmus and J. Harrison Money. Stephen Kovacs, pianist, was the assisting artist.

Creighton Allen in American List

Creighton Allen, American pianist, recently gave a recital at the Waldorf-Astoria Hotel, playing an American program which included Sonata Tragica, and Prelude and Improvisation by Edward MacDowell; four works of Charles Griffes, including The White Peacock, and compositions of Goldmark, Nevin, Sexton, Chasins and Carpenter.

Yella Pessl Edits Sonatas

Yella Pessl, harpsichordist, while vacationing at Lake George, is preparing an edition of the Bach sonatas which will be published in the fall.

Photo by Maurice Seymour

ADA BELLE FILES
in Russian costume, one of many she wore to portray songs of different lands in her recent Chicago recital.

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CHERUBINI and NAPOLEON

Opponents in Life, Now Their Memories Linked Together

By IRVING SCHWERKE

No composer, it is safe to say, was ever so nearly worshipped by all during his lifetime, or more completely neglected after it, than Cherubini, whose centenary is now being celebrated. In Paris, too, scene of Cherubini's greatest triumphs, a conquered but unbowed populace not long ago silently honored the 120th anniversary of Napoleon's death.

Cherubini was born in Florence, September 14, 1760, the son of a musician in the Pergola Theatre of that city. Few people of today have heard a great deal of Cherubini's music. Mengelberg and Toscanini have now and then programmed the Anacréon Overture and the latter revived his Symphony several years ago in New York, while the Requiem has also been heard.

And yet there was a time when Cherubini was on the top, the envy and admiration of the musicians of the world, and extremely popular with the public. His fame was universal. No one seemed able to find praise sweeping or soaring enough to comprise him.

"If Palestrina had lived in our own times, he would have been Cherubini," was a pretty general consensus of opinion. "All those admirable pictures that the Raphaels and Michael Angelos have painted with colors and the brush, Cherubini brings forth with the voice and orchestra," was another commonly accepted appraisal of him.

Still another widespread estimation of him placed him "above all musicians who have written in the concerted style of church music," no exception being made for even Haydn, Mozart, Beethoven, or the great masters of the Neapolitan school!

Indeed, the overtowering Beethoven himself, whom Cherubini knew in Vienna in 1805, and with whom he had an enduring friendship, "esteemed Cherubini above all the then living writers for the stage." In fact, he admired Cherubini so earnestly that, in his vocal music, he allowed himself to be seriously influenced by the Italian maestro. Cherubini, on the other hand, was reticent to say what he thought about Beethoven, and when asked about Beethoven's personal characteristics, mannerisms, and makeup, he always made the same answer: *"Il était toujours brusque,"* and let it go at that.

Though Cherubini had the (now) inestimable privilege of being present at the premiere of Beethoven's Fidelio, he consistently refused to comment on that event in any way, unless it was to say in rather vague terms that "no one could tell what key the overture was in," and that, in his opinion, "Beethoven had not sufficiently studied writing for the voice." But today, not one of Cherubini's fifteen Italian and fourteen French operas is alive, while Beethoven's one opera annually wins a crown of increased admiration from all lovers of the noble and pure in music.

A Large Output

In addition to twenty-nine operas, the catalogue of Cherubini's works disclosed 276 opus numbers, "some of them" (to quote Grove) "very voluminous."

These 305 numbers are completed by thirty other works which Cherubini, for reasons unknown, omitted from the catalogue, and by eighteen volumes, averaging 400 pages each, "of Italian writers copied out by himself!" The first part of Cherubini's composing career was operatic, but after 1809 he devoted himself chiefly to sacred music, and his Masses in F, A, and D minor, and his Requiem in C minor are said to be his greatest works.

In the present epoch, a new opera is fortunate if it outlives its first three or four performances. What must be said for an opera like Cherubini's Lodoiska, which was produced in 1791 and had two hundred consecutive performances in that year? Or the opera, Les Deux Journées, which had three hundred consecutive presentations in a single year? The harshest criticism which *Lodoiska* incurred was, "The music is all so beautiful that no breathing time is granted the listener!" while Les Deux Journées is perhaps the work which, more than any other, anticipated, in its technical and effective aspects, many of the reforms of Wagner.

A Stage "Revolution"

Lodoiska, by virtue of the newness of its dramatic style, had the distinction of completely revolutionizing the French stage, though the effect of that revolution was only of temporary duration, for, with the appearance of such composers as Boieldieu and Auber, the public at once and forever turned its back on Cherubini's "severer muse, dwelling in a realm of purer thought."

Cherubini's opera did not disappear, however, without first having influenced many contemporary composers—Méhul, Berton, Lesueur, Grétry, to mention only a few—who did not hestitate or blush to imitate or enlarge upon what Cherubini had accomplished by way of augmenting the scope and power of ensemble numbers, by way of pointing out (then) rich instrumental combinations, or again, by way of a general heightening of the dramatic effect as opposed to merely vocal.

A modern audience would no doubt find Cherubini's melodies too serious for their taste, his "epic calmness" too disconcerting to senses accustomed to the noises of "progress," jazz, and boogie-woogie; his idealism too exalted to pleasure either the ear, the mind, or the emotions. But during Cherubini's time, his works were so "startling and brilliant," they took the public *and* the composers of the day "completely by surprise."

During the One Hundred Days, Cherubini received the Chevalier of the Legion of Honor from the hands of Napoleon. During the reign of the 18th Louis, he was made a member of the *Institut*.

In 1816 (along with Lesueur) he became "musician and superintendent of the King's Chapel" (3,000 francs salary). In 1822, he became Director of the Conservatoire.

Thus, he had everything: position, authority, honor, glory, income—the adulation of the public, the friendship and admiration of all the great of his time, the most envied official recognitions of Europe. The world in those days spoke of and believed in "the immortal music of Cherubini."

Moscheles, who visited Cherubini, in 1839, wrote, "I think I might have assured him without flattery that he belongs to the few who even in their lifetime have already earned immortality." Beethoven called him "the first dramatic composer of the age," and Haydn, after the first performance in Vienna (1803) of Faniska, embraced Cherubini and said. "You are my son, worthy of my love."

Cherubini's music today is seldom heard, but the man and his work are

(*Please turn to page* 30)

IRENE JESSNER, IGOR GORIN, ROSA BOK and PROF. VIKTOR FUCHS, left to right, in the latter's studio. Commemorating his twenty-fifth anniversary as a teacher, Prof. Fuchs has established three scholarships in the names of these artists, all of whom received their vocal training with him. Judges will be Paul Breisach, conductor, Emanuel List, basso, both of the Metropolitan Opera, and the artists themselves. Applicants should communicate with Prof. Fuchs by August 1.

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HOLLYWOOD: Opera and Recitals Give Zest To Warm Weather Schedules

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

MILHAUD ENTERTAINS DUO-PIANISTS
at Mills College, California. The French composer, at left, who is teaching at the college, chats with Livingston Gearhart and Virginia Morley, who appeared there twice, and Jean Sablon, singer. The two-piano team, vacationing on the Coast, was re-engaged for the concerts at Sigmund Stern Grove this summer and has been heard also at Burlingame, Stanford University, Seattle, Portland, Reno, the University of California in Los Angeles, and at San Diego.

Finally receiving the green light from the military authorities, the Hollywood Bowl will function five nights a week for an eight-week season, beginning July 14. Tuesdays will be feature nights, Wednesdays offer a popular program in lighter vein, Thursdays symphonies, and Fridays soloists, with the Friday programs repeated on Saturdays. Additional Monday night programs will be given by the orchestra in the Pasadena Civic Auditorium.

Conductors are Sir Thomas Beecham, Albert Coates, Meredith Willson, John Barbirolli, Bruno Walter, George Szell, André Kostelanetz, Richard Hageman and Vladimir Bakaleinikoff. The Ballet Russe de Monte Carlo will appear an entire week, July 27 to Aug. 1, conducted by Franz Allers. Among the soloists will be Risë Stevens, Vladimir Horowitz, Jascha Heifetz, Sergei Rachmaninoff, Richard Bonelli, Dusolina Giannini, Jose and Amparo Iturbi, Dorothy Maynor, and several Southern California artists yet to be announced.

Devil and Daniel Webster Staged

Douglas Moore's highly enjoyable American opera, The Devil and Daniel Webster, received three excellent performances by the Opera Department of Los Angeles City College, starting June 10. The music, done in strong, vigorous strokes, was ably conducted by Hugo Strelitzer, and the staging well handled by Donald H. Alden. Jack Shafer made a splendid Daniel Webster, his climactic speech fervent and ringing. Henry Reese was an excellent Old Scratch, making a decided impression with his summons to the ghostly jury. John Arnold Ford showed a fine voice as Farmer Jabez Stone, with Wynne Davis appealing as his bride.

Festival of Modern Music

The fourth annual Festival of Modern Music, sponsored by the Cathedral Choir of the First Congregational Church under the expert guidance of Arthur Leslie Jacobs, occupied two long programs. Opening was a clean, lucid Quartet by Paul Hindemith for clarinet, violin, cello and piano, well played by Franklin Stokes, Alexander Murray, Paul Bergstrom and Ingolf Dahl. A suite, This and That, by Simon Carfagno, was played by the composer and Emil Danenberg, Jr., and dealt with the American folk scene. Vaughan Williams' noble Magnificat was done by the Marlborough School A Cappella Choir, skillfully directed by Ruth Krehbiel Jacobs.

A work of exceptional beauty was Ernst Toch's The Chinese Flute, the composer receiving an ovation. It was done by a chamber symphony ably directed by Leo Mueller, with Dorothy Sayles, soprano soloist, giving three vocal episodes, alternating with instrumental ones. Colors and timbres sustained Chinese atmosphere even to giving the impression of authentic Chinese instruments.

Commissioned especially for the Festival, Normand Lockwood's Passion After the Seven Last Words of Christ proved a fine item of sacred music. It was effectively delivered by the Chancel Singers, with Eugene Pearson as a sympathetic narrator, Lewis Eldridge at the organ, and Jacobs conducting with fine balance and shading.

George Tremblay's four Modes of Transportation, admirably given by the McCarthy-Peet String Quartet, were skillfully bits of imagery. Clarence Mader gave a clear-cut exposition of the second movement, Fast and Sinister, from Leo Sowerby's G major Symphony for organ. Hymnal of form and sturdy of aspect was George A. Lynn's setting of Lincoln's Gettysburg Address; it was stirringly delivered by the Cathedral Choir, with Merwyn Dant as baritone soloist.

Philip James' General William Booth Enters into Heaven was sung by the male chorus of the Cathedral Choir and the Westminster Male Quartet, with Salvation Army Band accompaniment. Appropriate to the subject, it was blatant and pathetic. The Quintet by Roy Harris was played by the McCarthy-Peet Quartet and Pianist Ignace Hilsberg, who gave a musically fine performance of an ungrateful work. Benjamin Britten's Ballad of Heroes climaxed the festival, with Julian Lieban as tenor soloist and Jacobs directing the splendid Choir.

Pasadena Hears New Barber

Fine stage direction by George Houston lifted The Barber of Seville to theatrical plausibility, and all members of the cast in the Pasadena Civic Auditorium on June 2, looked their roles and acted them dramatically, as well as singing them. The English text was an actual reconstruction, and was in a vein of Gilbertian patter, its philosophy reverting to the original Beaumarchais. Action was greatly strengthened, without stupid slapstick.

John Raitt made a robust Figaro, Virginia Card was a delightful Rosina. Douglas Beattie was an excellent Bartolo and George Burnson a funny Basilio. Built up and adding to story value, Maddalena was well carried by Blossom Benson, and Charles Platte was a satisfactory Almaviva.

The Light Opera season at the Philharmonic Auditorium concluded with Jerome Kern's charming Music in the Air, and Vincent Youmans' Hit the Deck. John Charles Thomas and Irra Petina were superb in the former, with Francis Lederer, Al Shean, and a lovely little newcomer, Jane Clayton, heading an excellent cast conducted by Frank Tours.

Three promising young pianists played concerti with an orchestra conducted by Ethel Leginska in the Wilshire Ebell Theatre. Lucille Nagel gave an excellent reading of the Liszt First (E flat) Concerto; she brought romantic feeling to her performance, phrasing poetically and showing fine technique. Marguerite Baum gave the Henselt F minor Concerto, a showy work, though dated. The young pianist played with resolution, the vehicle serving to display her technical virtuosity and lovely tone, which should lead her to a concert career. Ralph Pierce delivered the Brahms D minor Concerto with serious and scholarly approach, again showing his manifest ability. Vocal soloist was Merwin Dant, who offered two groups in a baritone of appealing timbre.

Gloria Greene, 12-year-old pianist, and Gerald Vinci, 16-year-old violinist, proved young artists of exceptional abilities in their joint recital in the Biltmore Music Room. Besides taxing solo numbers, the two youngsters played the Beethoven A major Sonata.

Pianistic virtuosity was shown by Emil Danenberg, Jr., in his recital at the Wilshire-Ebell Theatre. His tone was warm and singing, backed by a sound technique. A formidable program began with the Bach-Liszt A minor Prelude and Fugue and the Beethoven Sonata, Op. 111, given with charming romanticism, and pleasingly done Chopin and Brahms. Novelty was Roy Harris' difficult Sonata, Op. 1, with Ravel, Shostakovitch and Prokofieff to conclude the list.

Choral Programs

Under the deft leadership of Ralph Peterson, the Los Angeles City College A Cappella Choir proved of exceptional calibre in its annual concert at the Embassy Auditorium, singing with clean attacks and balance. The Bach Magnificat was beautifully delivered, with Peggy Turnley, Janc McGowan, Joe Sullivan and Lee Wintner as the solo quartet. Numbers of patriotic import built to the climaxing cantata, I Hear America Singing, by George Kleinsinger, with George Burnson as baritone soloist.

As soloist with the Ellis-Orpheus Club male chorus in the Philharmonic Auditorium, Robert Brink, bass-baritone, made a decided impression with arias by Moussorgsky and Gounod and songs by Rozsa, Malotte and Saunders. The club was conducted efficiently by Benjamin Edwards, with Mrs. M. Hennion Robinson accompanying.

The theme of victory was chosen by Norma Gould for her ballet, America Dancing, in the Wilshire-Ebell Theatre. Participants were students ranging from 'teen age to tiny tots, and all acquitted themselves competently.

Liberation of Mexico was the theme of Lester Horton's ballet, Tierra y Libertad, in the same theatre. Episodes dealt with early Indian culture, its destruction by the Spanish conquerors, the fanatical tortures of the Inquisition, the subjugation of the Indians and the final rise of the people. Allegorical in concept, it was interestingly choreographed, and expressively portrayed.

I. S. C. M. Festival to Be Held at Berkeley in August

BERKELEY, CALIF.—The festival of the International Society for Contemporary Music will be held Aug. 1 to 9 at the University of California. Four orchestral concerts will take place in the Greek Theatre and the three chamber music events in Wheeler Hall.

Nathan Abas conducts the Northern California WPA Orchestra with E. Robert Schmitz, pianist, at the opening concert. Willem van den Burg will lead the California Youth Orchestra of Mills College in the second concert. The Budapest Quartet gives the first chamber program. The second comprises numbers enlisting Margaret Tilly and Mr. Schmitz, pianist; Lorraine Campbell, soprano; Rudolph Schmitt, clarinetist; Merrill Remington, oboist; and Walter Herbert, violist. The third chamber program will be by Sascha Jacobsen, violinist, Maxim Schapiro and Bernhard Abramowitsch, pianists and Miss Campbell. The festival concludes with two concerts by the Janssen Symphony Orchestra, Werner Janssen conducting.

Two additional events are a lecture by Darius Milhaud and a recital of modern American songs to be given by Nicholas Goldschmidt.

American composers whose works will be heard are Riegger, Palmer, Lockwood, Kreutz, Fuller, Jones, Kohs, Diamond, Bloch, Berezowsky and Turner. Others are Clarke, Britten, Suckling, Benjamin, Bate, Ficher, Castro, Gianneo, Santa Cruz, Sanjuan, Chavez, Vianna, Bartok, Balazs, Schönberg, Rathaus, Menasce, Labunski, Tansman, Lopatnikoff, Singer, Hindemith, Rieti and Poot.

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SAN FRANCISCO CENTER OF SUMMER FESTIVALS

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Summer concerts are again being given in Stern Grove. The San Francisco Symphony, which had to cancel its plan for ten indoor concerts with guest leaders, is participating, with other groups. Other summer concerts are being given by the Budapest Quartet at Mills College and in town, and by the London Quartet at Stanford. The International Society for Contemporary Music will hold its 19th festival at Berkeley in August.

Other recent symphonic events were especially noteworthy for their soloists. Lily Pons, with André Kostelanetz as guest conductor, drew the largest symphony audience ever congregated in San Francisco; among other things she sang a charming new suite of four songs by Milhaud on texts by Ronsard. Another important soloist was Larry Adler, phenomenal harmonica player, at a special popular concert with his presentation of the Vivaldi-Nachez concerto, a concerto written for him by Jean Berger, and Ravel's Bolero.

On the Operatic Front

Recent opera ventures were off the beaten track. A company of local singers, including Marsden Argall, Oliver Jones, Carl Hague and Mary Barton, gave a delightful performance of Rossini's little-known comedy, Bruschino, under Walter Herbert's direction and with a new English text by Erich Weiler.

The Tchaikovsky Centennial Committee of San Francisco presented Eugene Onegin with a fine cast of singers from Hollywood, including Alexis Tcherkassky, Nina Koshetz and Marina Koshetz. But the operatic climax came with a presentation of excerpts from Boris Godounoff in concert form, with Alexander Kipnis in the name part, Andrew McKinley and Romalda Stetsky in other roles, the Municipal Chorus, the San Francisco Symphony, and Monteux directing one of his most inspired performances.

Modern Scores Produced

The Composers' Forum sponsored the first local hearing of Randall Thompson's Second Symphony by Willem van den Burg and the California Youth Orchestra, coupled with Douglas Moore's brilliant American folk opera, The Devil and Daniel Webster. The latter starred Marsden Argall, Russell Roberts, Mary Helen Markham and Charles Goodwin, with Nicholas Goldschmidt conducting.

The London String Quartet gave five concerts at the University of California under the joint auspices of the Coolidge Foundation and the University's Friends of Music. Their programs brought many works new to the community. Most important were the tuneful Biscay Quartet by John McEwen and the eloquent first quartet by Randall Thompson.

Prof. W. B. Olds Retires

Prof. W. B. Olds, head of the music department at the University of Redlands in California since 1923, retired from his academic post on June 1. Known as composer of vocal works and as conductor of the A Cappella Choir and the University Chorus, he will continue his activity as a voice instructor in Los Angeles.

MAURICE EISENBERG FEEDS WATER HOSE

on the private train owned by Captain Hancock of the Hancock Foundation in Los Angeles, for which the cellist (at left) played in concert last month.

Alexander Raab Artists Heard Widely

HOLLYWOOD.—Alexander Raab, before leaving for the Middle West for his annual summer teaching, declared that the season had been one of the most gratifying of his many years in California. He was *en route* to hold a ten weeks' series of master classes at his studios in the Fine Arts Building in Chicago. The classes began on June 10.

A number of public appearances have been made recently by students from Mr. Raab's studios at Berkeley. Pupils came from many parts of the United States, and one came—before the beginning of the war—to study with him from Hawaii.

Sarah Unna gave a successful piano recital at the Berkeley Women's City Club. Peter Jarrett, young Hawaiian pianist, was heard in Berkeley and in Honolulu by enthusiastic, capacity audiences.

Arnold Bloom, 16-year old Chicagoan made an immediate impression in his debut recital, and later scored in a performance of the Tchaikovsky First Concerto with the Northern California Orchestra. A recital for the Red Cross netted $350, and he was to play another benefit soon. Maria Stoesser performed the Schumann Concerto with the Oakland Symphony and Virginia Schwartz, 13 years old, played the Gershwin Rhapsody in Blue. Wanda Krasoff recently finished a concert tour in Texas and Arizona.

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LAURA TRIGGIANI

sang the role of Nedda recently at the Mosque Theatre, Newark, N. J. Giovanni Martinelli was Canio and Angelo Pilotto the Tonio. William Spada conducted. Massenet's Le Jongleur de Notre Dame was coupled with the Leoncavallo work.

Tolces' Music Hall Radio Bow

Tosca Tolces, pianist and teacher, made her debut on the Music Hall of the Air program on July 5 over WJZ and the Blue Network. Miss Tolces played two Chopin numbers with the Music Hall String Symphony, conducted by Maurice Baron. She is currently engaged in a series of recitals in connection with her course in advanced piano technic at Teachers' College, where she also is studying for the Master's degree in music education and psychology.

Miss Tolces recently concluded a series of interpretative lecture-recitals for school teachers, approved by both the State Educational Department and the New York Board of Education for credit. She played 15 piano concertos, synchronizing the solo parts with recordings of orchestras.

Boerner on Pacific Coast

Charlotte Boerner, soprano, is singing on the West Coast this summer. Her engagements include an appearance in a Pop concert with the San Francisco Symphony, in Santa Barbara, San Diego and at the Redlands Bowl, July 31, in a Viennese and Spanish program. Miss Boerner is making appearances also for service men on the Coast.

Dr. George Berg Takes Up Residence Here

Dr. George Berg, composer, tenor, and teacher, who made his first appearance in this country when he accompanied Ora Hyde, soprano, in some his own compositions at her Town Hall debut, has taken up residence here. Dr. Berg was born in Berlin, his mother having been a pupil of Franz Liszt. She later concertized throughout Europe.

Dr. Berg was selected by Humperdinck from his high school class to be a scholarship pupil with him in composition. As a tenor, he appeared in Berlin, Stuttgart, Düsseldorf and other cities and created the role of Gennaro in Wolf-Ferrari's Jewels of the Madonna, and those of Primus Thaller in Wilhelm Kienzl's Kuhreigen and Nero in Quo Vadis by Jean Nougues.

Later as conductor, he appeared at the Rotter Konzern Opera Theatre. He has coached Richard Tauber, Gitta Alpar, and Emmanuel List. Prior to the rise of the Nazis, he was director of two Berlin operetta theatres. Forced to yield his posts, he resumed his voice teaching and coaching.

Two arias from his opera, Caesar and Cleopatra, and two of his songs in English were sung by Miss Hyde at her New York recital.

A Composer Who Defied Napoleon

(*Continued from page 27*)

not forgotten—they fill some of the most enchanting pages of musical history. Many charming anecdotes about Cherubini are still encountered and serve to throw interesting light on his very wholesome personality, not to overlook his very positive, uncompromisingly principled character, A character such as his would shine in any epoch.

Brushes with "The Little Corporal"

Though Napoleon awarded Cherubini the Legion of Honor decoration, there was great coolness between the Emperor and the composer: Cherubini too often "called Napoleon's bluff" in matters musical, for him to remain in the ruler's good graces. No one, it is said, ever dared to speak to Napoleon as did Cherubini, but Cherubini was first of all sure of himself as a man and as an artist of absolute integrity, hence to him nothing else counted. It thus happened that Napoleon made all Europe tremble, but not Cherubini.

On one occasion, when Napoleon lavished praise upon certain Italian composers and at the same time belittled Cherubini's art, the latter said, "Citizen General, you occupy yourself with battles and victories, and permit me to treat according to my talent an art of which you are utterly ignorant!"

On another occasion, when they were discussing music, Napoleon said, "I repeat, I like Paisielio's music immensely; it is soft and tranquil. You have much talent, Cherubini, but there is too much accompaniment."

"Citizen Consul," Cherubini replied, "I conform myself to French taste."

"Your music," Napoleon continued, "makes too much noise. Speak to me in that of Paisiello; that is what lulls me gently."

"I understand," answered Cherubini, "you like music which does not stop you from thinking of state affairs."

The last straw was reached when Cherubini had the boldness to tell the Emperor what he thought of his understanding. Napoleon, whose musical taste left much to be desired, one day said to Cherubini,

"My dear Cherubini, no doubt you are a splendid musician. But I must say that your music is really so noisy and involved that I can make nothing of it."

"*Mon cher General,*" Cherubini retorted, "no doubt you are a splendid soldier; but when it comes to music, you must excuse me if I do not think it necessary to adapt *my* music to *your* comprehension."

Advice to the Music-lorn

Many times the master called on his sense of humor to extricate him from the little embarrassing situations that happen in the experience of every celebrity. People were continually pestering him for his advice with regard to their course in life, what to do, and where to do it, and so on. A man with an overpoweringly large voice, finally succeeded in having an audition before Cherubini. Having bellowed his way through three or four numbers, the fellow stopped and asked, "What shall I become, Master?"

"An auctioneer!" was Cherubini's practical rejoinder.

A composer of Cherubini's acquaintance once handed him a musical score, saying it was by Méhul. Cherubini examined it, and said,

"This is not by Méhul; it is too bad to be his."

"Will you believe me if I tell you it is mine?" the acquaintance asked.

"Certainly not!" exclaimed Cherubini. "It is too good to be yours!"

DR. GEORGE BERG

Headed the Conservatoire

Cherubini's sense of humor also helped him in his contacts with Berlioz, who was a student at the Conservatoire under Cherubini's directorship. The twain had many a tussle, the first one when the lad Berlioz sought admittance to the school. When Berlioz' father brought his Hector to enroll him in the Conservatoire, Cherubini gave the boy a glance and said,

"What do you want here? I do not take infants to nurse!"

One of the Conservatoire secretaries, overhearing the remark, advised Berlioz's father to take him into a nearby room and have him play anything that came into his head, "And by no means must he stop when Cherubini enters the room," cautioned the knowing secretary.

Young Berlioz played and soon Cherubini came in. He was, of course, intrigued with the boy's precocity and evident talent, and sat down and questioned him on various principles of music. Young Berlioz answered the director's questions so well that he was immediately admitted to the Conservatoire. Indeed, Berlioz's answers to Cherubini's questions were so conclusive that, in later years when telling the story, Cherubini was wont to say.

"I had to exercise great care in not pushing my questions too far; for, inside of three minutes, the 'baby' began to prove to me that he knew more about music than I myself knew about it!"

When Silence Was Golden

Cherubini was one day looking over a composition which Berlioz had submitted, and his glance fell upon a complete rest of two measures.

"Why this two-measure rest?" Cherubini asked.

"*Monsieur le Directeur,*" Berlioz explained, "I desire here to produce an effect which I think can best be produced by silence."

"In other words," Cherubini insisted, "you think that the suppression of two measures will produce a good effect upon the audience?"

"Yes, *Monsieur le Directeur.*"

"Very well, then," Cherubini boomed. "Suppress the entire composition and the effect will be better still!"

That Cherubini was without vanity and had no exaggerated sense of his own importance, he revealed on many an occasion. One day, when a symphony by his friend Beethoven was about to be played at a concert, just prior to one of his own compositions, Cherubini said to his entourage,

"Now I am going to appear as a very small boy indeed."

This was typical of him, as it was typical of him to give first importance always to the creative idea: "Respect the creative idea—all other considerations are external and unessential thereto."

"Young man," he once said to a student who had talked more about the execution of a Beethoven symphony than of the symphony itself, "let your sympathies be first wedded to the creation; accept the interpretation, and think more of the creation of these musical works which are written for all time and all nations, models for imitation and above all criticism."

Notables Among Musicians Who Passed Recently

FELIX M. GATZ, 50, head of the music and art department at Scranton University, died in that Pennsylvania city on June 20. An authority on musical esthetics, Dr. Gatz was a native of Berlin and had studied at Heidelberg and the University of Berlin. For many years he taught at the State Academy of Music in Vienna. He was the author of a book on musical esthetics. Coming to the United States, he taught at Duquesne University and was a visiting professor at New York University. In 1937 he accepted the Scranton post, and organized an orchestra and an opera guild there. His mother and his wife, Lura Stover Gatz, operatic and concert soprano, survive.

KATHERINE B. LONG, 60, vice president and one of the founders of the Metropolitan Opera Guild, died on July 3 at her Westport, Conn., home. Born in Cleveland, she spent most of her life in Chicago where she was one of the founders of the Chicago Opera Company. Mrs. Long also was a director of the Manhattan School of Music, New York. She was the widow of Joseph B. Long, Chicago manufacturer.

ADELAIDE DORN McCONNELL, 73, founder and long the president of the New York Mozart Society, a graduate physician and active in philanthropic work, died on June 13 in New York. From 1904 to 1909, she was president of the Rubinstein Club.

GERARD HEKKING, cellist and professor in the Paris Conservatoire, died in that city recently, according to cables from France. He was a nephew of the late Anton Hekking, eminent cellist. He was soloist in 1926 with the New York Philharmonic and in 1937 gave a New York Town Hall recital.

GEOFFREY TOYE, 53, joint manager of opera at Old Vic and Sadlers Wells, former conductor of the Royal Choral Society, died in London on June 12. Since 1940 he had served in the American liaison and censorship department of the BBC. He was educated at the Royal College of Music.

ANNE PAUL NEVIN, 79, widow of Ethelbert Nevin, died on May 15 in Greenwich, Conn. Born in Pittsburgh, she was married to the composer in that city in 1888. Mrs. Nevin aided the late Vance Thompson and John Tasker Howard in compiling biographies of her husband, who died in 1901. She had been active in the affairs of the American Society of Composers, Authors and Publishers and was decorated by the French Legion of Honor for war work. Surviving are a son, a daughter, a brother and a sister.

HARRY W. BEATTY, 65, for some 25 years the technical director of the Chicago Opera until his retirement six years ago, died recently at his home in Lombard, Ill. His widow and a brother survive.

EDMUND SEVERN, 79, composer, violinist and teacher, died on May 15 at Boston. He had written much violin, chamber and orchestral music, and was a former president of the New York State Music Teachers Association. His widow, a brother and a sister survive.

EVA WAGNER CHAMBERLAIN, daughter of Richard and Cosima Wagner, died at Bayreuth, according to a May 26 dispatch from Berne. Her late husband, Housten Stewart Chamberlain, a son of a British admiral, was the author of several books. He became a German citizen in 1916 and lived at Bayreuth.

PHILIP BEROLZSHEIMER, 74, founder of concerts in New York City parks and former City Chamberlain, died on May 22. He sponsored the city's first free open-air opera performances at Ebbets Field and founded and maintained organ scholarships.

ALFRED HOLLINS, 76, blind organist and composer, died on May 18 at Edinburgh, Scotland. Born in Hull, he studied at schools for the blind in York and London and later with E. J. Hopkins, Fritz Hartvigson, Max Schwartz and Hans von Bülow. From 1888 to 1894 he was organist at the People's Palace, East London, and a professor at the Royal Normal College. When only 13 he was called to Windsor Castle to play for Queen Victoria. In 1886 and 1888 he appeared with the New York Philharmonic and Boston Symphony orchestras and in 1925-26 gave recitals at the Wanamaker Auditorium, New York. He had toured Australia, New Zealand, Canada and South Africa.

ALEXANDRIA MORRISINE (Mrs. Nannie Hart Van Sauter), 90, former dramatic soprano, died at Fair Haven, N. J., on May 14. Born in Oswego, N. Y., she studied in Cleveland and in 1871 went to Stuttgart and later to Milan, Paris and London. She sang frequently in the Crystal Palace, London, and was the first American prima donna to sing the title role in Aida at La Scala in Milan. She retired from the stage on her marriage.

MRS. LILLIAN BIRMINGHAM, singer, teacher and club executive, died recently in San Francisco. She had been president of the California Federation of Music Clubs for two terms, a member of the National board of the N. F. M. C., and program chairman for the 1931 biennial convention.

RUDOLPH F. BALKE, 80, former president of the Cincinnati College of Music, of which his father was one of the original trustees, died in Cincinnati on June 4. He was active in music, social and civic affairs. A son survives.

LEE OREAN SMITH, editor for Carl Fischer, Inc., died on April 6 in Flushing, L. I., Hospital. Mr. Smith had served as judge in competitions for the New York Philharmonic-Symphony and the American Composers contest of the same organization. A sister survives.

NICOLAI MEDNIKOFF, 52, pianist, and executive director of the Westchester, N. Y., Conservatory of Music since its founding in 1939, was found shot through the heart in his office on April 18. He left several notes. Born in Russia, he came to the United States in 1914 and was active both as a concert artist and teacher. His widow survives.

ANNIE BARKER FOSTER, 83, cofounder with her daughter, Bertha Foster, of the Miami Conservatory of Music, died on April 10 at her Coral Gables, Fla., home. A native of Indianapolis, Mrs. Foster was the widow of Judge W. A. Foster, a former Mayor of South Miami. For 12 years she conducted a school of music arts at Jacksonville with her daughter and in 1921 took over the conservatory at Miami. A pianist, Mrs. Foster for 10 years taught piano and organ at the conservatory in addition to being active in its administration. Beside her daughter Bertha, now dean of the University of Miami School of Music, she leaves a son, Alvin, and another daughter, Mrs. Clifton Meekins.

GEORGE AUGUSTUS WADE, 86, associated with Carnegie Hall, New York, more than 42 years, died on April 14. Mr. Wade, born in England, won the Victoria Cross for services in the British Army of the Sudan. For the past several years, Mr. Wade had been in charge of the artists' room at Carnegie Hall.

WILLIAM N. FELTON, 55, composer and music editor of the Etude, died on May 16 in Philadelphia. He studied piano and organ with William Schwartz and composition with Dr. H. Alexander Matthews. His published works number more than 300.

DAVID E. ROBERTS, 79, singer and composer, and for 40 years assistant chief of the division of fine arts of the Library of Congress, died in Baltimore on June 29. He held degrees from Pennsylvania State College and for many years was in charge of the Sunday afternoon concerts at Johns Hopkins University.

ELEANOR SMITH, 84, founder and director for 43 years of the music school at Hull House, Chicago, died on June 30 at Midland, Mich. Born in Atlanta, Ill., she went abroad for study with Julius Hey. She wrote and collected dozens of books on children's music which were used in schools and colleges.

WILLIAM ARMSTRONG, 84, lecturer, critic and author, died on May 18 at Brookline, Mass. He was born in Maryland, studied piano and later taught. From 1893 to 1898 he was music editor of the Chicago Tribune and also served as critic on the Philadelphia North American, the New York American and the Delineator. He wrote for many magazines.

FANNIE HADLEY KIMBALL, 73, widow of Curtis M. Kimball, former president of the Kimball Piano Company, died in Highland Park, Ill., on June 25.

HERBERT GREER FRENCH, 70, a trustee of the Cincinnati Symphony Orchestra, died on June 25 in that city. He was vice president of Procter & Gamble, president of the Cincinnati Institute of Fine Arts and a trustee of the Cincinnati Art Museum.

FRANCESCO LIAZZA, 54, for 30 years orchestra leader of Fortune Gallo's San Carlo Opera and identified also with his Jones Beach seasons, with Anna Pavlowa and her Ballet Russe and other enterprises, died on June 30 in his Astoria, L. I., home. Born in Naples, he came to New York more than 35 years ago and had played in the Metropolitan Opera and with radio orchestras. His widow, Stella De Mette, operatic soprano, survives.

EDMUND SIMON LORENZ, 88, composer of anthems and hymns, and founder and former editor of the Lorenz Publishing Company, died in Dayton, O., on July 10. He was graduated from Otterbein College and attended the Universities of Berlin and Leipsig and the Yale Divinity School. Five children survive.

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Heard in the Studios

Solon Alberti

In his first visit to Texas as a teacher, Solon Alberti this summer went to Wichita Falls to conduct classes. He then went to Fort Worth to speak before the Vocal Forum and serve as judge in State contests at the convention of the Texas Music Teachers Association. Mr. Alberti and Nita Gale (Mrs. Alberti) gave a rectial for the Texas State College for Women at Denton. They were also heard at Sheppard Field for the men in service.

Mr. Alberti will go to Memphis, Tenn., where he taught last summer and where seven of his pupils participated in the first season of the Open-Air Theatre.

Frances Watkins, coloratura soprano, who has completed her first season with the Philadelphia Opera Company, appeared at Radio City Music Hall during the week of May 7 and gave a recital at Mr. Alberti's studio on May 31.

Mary Jane Watkins also gave a recital at the studio. During the season she was heard on the radio on the Prudential Hour, with Eddie Cantor, the Philip Morris program, Fred Allen, the Schaefer Review and defense programs.

Ernesto Berúmen

Two pupils of Ernesto Berúmen were recently presented by him in piano recitals at the La Forge-Berúmen Studios. Charlotte Harris was heard in works of Bach, Mozart, Couperin, Debussy and others. Benito Lopez, 9, appeared with Jane Bradbury, soprano; Paul Bosan, baritone; and Beryl Blanch, accompanist; as assisting artists. Miss Bradbury and Mr. Bosan are artist-pupils of Frank La Forge.

Vera Curtis

Artists from the New York studio of Vera Curtis continue active. Lucille Rothschild, lyric soprano, gave her second recital at the Mt. Vernon Public Library on May 17. Blanche Archambault presented her program of French Canadian folksongs and operatic scenes in costume at Bristol, Torrington, and for the Mattatuch Musical Art and Bunker Hill clubs in Waterbury. She also is broadcasting frequently over station WBRY in New Haven.

Paquita Rabed, specializing in Spanish and South American programs of songs and dances in costume, has signed contracts to appear at Raleigh State College July 16, Duke University, Durham, July 17, North Carolina State College July 20 and at Lynchburg, July 23.

Ida Elkan

Doris Elinor Thorn, pupil of Ida Elkan, participated in the students' recital in Miss Elkan's studio on June 14. Also heard were students of Lottie Lefkowitz. Miss Thorn in addition to piano numbers, sang songs by Schubert and from Miss Elkan's latest book.

Elaine Litman, Nancy Litman, Diane Gerwitz, Shirley Schwartz, Howell Aarons, Sylvia Siegel, Joan Lefkowitz, students of Miss Lefkowitz and the following pupils of Miss Elkan participated in the piano list: Harriet Goodman, Flora Casparian, Marion Philwin, Mary Eldridge, Grace and Jean Soracy, John Arents.

Arthur Gerry

Gordon Berger, baritone, has returned from a transcontinental tour which included a recital at Bacone College and two performances of Handel's Messiah in Muskogee, Okla.

Jean Handzlik, contralto, was soloist with Leopold Spitalny's Orchestra over NBC and with Dorothy Ramsay, contralto, has been engaged for the summer at the Paper Mill Playhouse, Millburn, N. J.

Ralph Grossman, baritone, gave a recital at Teachers' College, New York, and expects to join the U. S. armed forces. All are pupils of Arthur Gerry.

Schofield Studio Open

Edgar Schofield will keep his New York vocal studio open during the summer until Aug. 1. He is offering a special summer course of private instruction.

MARGARET BROWN, soprano, from the Helen Chase Studios, was assisting artist to Prince Alexis Obolensky at the Beekman Hotel, New York. She sang Lia's Air from Debussy's L'Enfant Prodigue, Schubert's Die Krähe and Quilter's O Mistress Mine. Miss Brown recently gave a Steinway Hall recital.

Mildred Dilling's Pupils Heard in Harp List

Pupils of Mildred Dilling presented a harp recital on June 18 at the New York home of Mr. and Mrs. Joseph B. Thomas. The Mildred Dilling Harp Ensemble, comprising Miss Dilling, Elisabeth Gordon, Marion Perley, Geraldine Ruegg and Diana Jane Thomas, with Edith Sagul, flutist and Ruth Havner, pianist, assisted.

Students participating in the program were Joan Adler, Elizabeth Ann Cooper, Lois Engstrom, Olive Fanelli, Bertha De Cray, Leone Paulson, Irene Branin, Diana Jane Thomas, Mary Elizabeth Davies, Marion Perley, Geraldine Ruegg.

Dickson Holds Classes at Chicago Y.M.C.A. College

John Colville Dickson inaugurated a four-week course for singers and teachers at the Central Y.M.C.A. College, Chicago, on July 6. Professional artists and beginners are also enrolled in the course which covers individual lessons as well as instruction over the four-week period concluding on July 31.

Cleonice Montvarre, soprano, appeared in Il Trovatore recently in Chicago. An artist-pupil of Mr. Dickson, she is coaching operatic roles with Max Rudolph. Louise Warren, contralto, another Dickson pupil, appeared with the San Carlo Opera Company in the same work in Detroit.

Giuseppe Balestrieri, tenor, pupil of Mr. Dickson, gave the last recital of the season recently in Akron, O.

Ethel Glenn Hier Presents Classes in Recitals

The morning piano ensemble class, conducted in Elizabeth, N. J., and the evening group, from Roselle, N. J., both under the direction of Ethel Glenn Hier were presented in the Elizabeth Y.M.C.A. by the piano department of the Clio Club of Roselle on June 3.

Participating in the program which included works of MacDowell, Grieg, Schubert, Arensky, Beethoven Tchaikovsky, Saint-Saens and others were Cora Stevens, Elizabeth Fisher, Reba Dunn, Blanche Haines, Olive Ward, Edythe Knerr, Margaret Woodruff, Margaret Manvel, Elizabeth Bradshaw, Lily Fearn, Ellen Joslin, Blanche Updegraph, Margaret Waller, Edith Crooks, Helen Neubeck, Pauline McDowell, Marguerite Mueller, Louise Unglaub, Dorothy Foucher, Marian Olson, Florence Manvel, and Helen Storms.

Pupils of Miss Hier also gave a recital on June 10 in the same auditorium. Participating were Alice Holland, Patsy Joslin, Joanne Hall, Jayne Thompson, Larry De Cesare, Patricia Turner, Mildred Gillikin, Betty Prochazka, Alfred Siegel, Lynn De Cesare, Barbara Tirsbier, Alex Prochazka, Richard Wahl, Richard Caspar, Teddy Prochazka, Jacqueline Engel, and Caroline Storms. Miss Hier appeared at the second piano in some of the numbers. Alex Prochazka played a group of his own compositions.

Gerschefski Acting Dean of Converse College School of Music

Edwin Gerschefski, professor of piano, theory and composition at Converse College, Spartanburg, S. C., has been appointed acting dean of the school of music for the coming year. Dean Ernst Bacon recently received his second Guggenheim Fellowship award. While he is on leave of absence, Mr. Gerschefski will take over his duties. In September, Lionel Nowak. composer and pianist, joins the music faculty as associate professor.

Carson Studios Open

The Leon Carson vocal studios in New York City and Nutley, N. J., are remaining open for the summer schedule of teaching until Aug. 15.

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Musical Art Institute Recitals Presented

Prior to the conclusion of the regular sessions, Alton Jones, pianist, was heard in recital at the Institute of Musical Art. His program included MacDowell's Keltic sonata, a group of Chopin and works of Bach-Kelberine, Bach-Szante, Rachmaninoff, Debussy and others.

Pupils in the ensemble classes of Rudolph Gruen were heard in two programs of duo-piano numbers. Participating were Marjorie Swasey, Janet Thiel, Eleanor McAllister, Eada Rubenstein, Lloyd Indictor, Adolph Tramontana, Beverly Carr, Melvin Wyble, Gladys Hassler, Sarah Locke, Natalie Asen, Joseph Torre, Ellis Larkin, Henry Ziegler, Marcelle Martin, Amelia Thiele, Concettina Magri, Richard Averre, Frances Crooke, John Travers, Ruth Cliver, William Rogers, Clara Cash and Agnes Sundgren.

Norfolk School Awards Scholarships

NORFOLK, CONN.—Twenty-one students, representing nine states and one South American country, hold scholarships at the Norfolk Music School of Yale University according to an announcement by Bruce Simonds, director, and dean of the Yale School of Music. They are:

Katherine E. Braun, Flushing, N. Y.; Robert Brawley, Gastonia, N. C.; Agatha Canfield, Canaan; Alice Cannan, Jackson Heights, N. Y.; Egydio de Castro e Silva, Rio de Janeiro, Brazil; Isadore Cohen, New York City; Percy O. Daley, Jr., Delmar, N. Y.; Dorothea Darrow, Hamden; James L. Ferris, East Orange, N. J.; Grigg Fountain, Weldon, N. C.; Ellen J. Giovinile, New Haven; Jean Harris, Louisiana State University, Baton Rouge, La.; Harvey Kaplan, New York City; Morris Kirshbaum, San Diego, Calif.; Rhea Kuleske, North Branford; William J. Moffat, Columbus, O.; Lucy Palermo, New York City; Blanche Raisin, New Haven; Michael F. Tolomeo, Waterbury; Shirley Turner, Cheyenne, Wyo.; Laiten Weed, Kensington, Kans.

The six concerts of the summer session opened on June 26 with Mr. Simonds in a piano list and was followed on July 3 by Mr. Simonds and Hugo Kortschak, violist, in a sonata program; Lois Wann, oboist, July 10; Messrs. Simonds and Kortschak and Emmerman Stoeber, cellist, on July 17; Viola Morris and Victoria Anderson, the English Duo, July 24. Students give an ensemble program on July 31, concluding the series.

Minneapolis Session

MINNEAPOLIS.—The second session of the summer school at the Minneapolis College of Music was inaugurated on July 13.

Heath Pupils in Elizabeth Concert

ELIZABETH, N. J.—A musicianship and piano recital was given in the Masonic Temple on June 13 by pupils of Henrietta M. Heath. Mary Frances Lehnerts, mezzo-contralto, was the assisting artist. Proceeds from the concert went to the local Red Cross chapter.

The program included piano solos, quartets, ensemble groups, duo-piano numbers, a rhythm band and a sketch entitled the Musical Quiz Kids. Winners in the State auditions of the Griffith Foundation who participated were:

Composition, silver medal: Robert C. Crane; senior piano, silver medals: Jacqueline Mazak and Donald Faughnan; junior piano, bronze medals: Helen Roleke, Vivienne Sikora, Jo Ann Mazak, Joan Hanlon; intermediate, bronze medals: Lois Kotler, Suzanne Hoffman, Jo Ann Rebert.

McClanahan Summer Course

A six-week course for pianists is being conducted by Richard McClanahan in his New York studio from July 7 to Aug. 14. A recital was given recently by his students in the studio. Mr. and Mrs. McClanahan ,were judges in the Norfolk competition of the National Guild of Piano Teachers. In Washington, D. C., Mr. McClanahan gave a lecture, a Matthay Seminar for teachers who attended his classes last winter in that district.

Zerffi Teachers Engaged at Mississippi College

For 12 years the Copiah-Lincoln Junior College, Wesson, Miss., has engaged teachers trained in the Zerffi teaching methods. President James F. Ewing believes a course in these methods is an indispensible part of his voice teachers' equipment. This summer Mr. Zerffi will begin training a fifth teacher to occupy this position.

Shubow in Benefit Series

Rachelle Shubow, pianist, includes among her benefit appearances the Russian Relief at the Manhattan Center; air raid wardens of the Bronx; Carnegie Chamber Music Hall for the Community House of Williamsburg of the Emanuel Baptist Church; and Fort Dix for the USO.

On June 21, Miss Shubow presented her 12-year-old piano pupil, Geraldine Kolaz, at the Nola Studios, New York, in works of Mozart, Beethoven, Chopin, Debussy and others.

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Delta Omicron Provinces Conduct Conventions

Several provinces of Delta Omicron, national sorority, have held conventions recently. Alpha Province met at Columbus, Ohio, with Marie Kegelmeier, president, in charge. Chi Chapter was host. Joseph Leeder of Ohio State University, spoke. The program was given by the Hopkins Trio of Mabel Dunn Hopkins, violinist, Imogene Holcomb, flutist and Lucinda Hess, pianist; the Woodwind Quintet and the Symphonic Choir, Louis Diercks, director, of the university. Hilda Dierker also made an address. Mrs. Elmer Hess was named new province president.

Rho Chapter was host at Beta Province convention at the Eastman School of Music. Betty Mackay and Allison Kunkel were official delegates from Detroit.

FLORIDA ORANGES CAN BE GROWN ON PARK AVENUE, New York. Take the word of Karin Branzell, Metropolitan Opera contralto, who has cultivated a tree in her apartment.

Mrs. Suzayne Cleaveland supervised the province convention in Milwaukee in connection with the Music Educators National Conference. Esther Cox-Karge, national president, was a guest at the convention and conducted a model initiation and also that of Fowler Smith as a national patron. Carl Eppert, Milwaukee composer, spoke at the dinner. Jerry Crittenden and James Innes, accompanied by Mrs. Joseph Winninger, gave the musical program. Delta Epsilon Chorus also participated. This chapter had charge of the official registration desk at the convention. A musicale was held at the Wisconsin College of Music. Mrs. Clarence Becker was in charge of arrangements.

Gamma Province held its convention at Denver with Mrs. Fred Senna, president in charge.

At the annual Council meeting in Chicago, Eleanor McCann, music director of the Dayton, Ohio, Art Museum and music advisor of the sorority, and Mrs. Elmer Niehaus, national vice president, were named co-chairmen of national defense activities. Mrs. Cox-Karge was selected as official delegate to the next Pan-Hellenic convention. Mrs. J. Russel Easton was appointed a committee member. Present also were Mrs. B. B. Buffum, of Denver and Marie Marti of Detroit. Chicago Alumnae Chapter entertained at a symphony party with Hans Lange conducting. Lela Hammer was chairman of the reception.

Chicago alumnae sponsored a program for 1,000 men at the Great Lakes Training School, Waukegan, Ill. Artists appearing were Lydia Smutney, pianist; Paul Dohrn, soprano; Bruce Marvin; Frances Heller, dancer; Naomi Cook, soprano of the Chicgo Opera, accompanied by Lela Hammer; and Edgar Borup, yeoman. A tea and musicale was given on May 3 for the national scholarship and endowment funds at the home of Mr. and Mrs. Chester W. Cleveland, Winnetka. Miss Cook and Margaret Borchers, pianist, were heard.

Ruthabeth Krueger, daughter of Mrs. Theodore Krueger, of Denver, former Province Musical Advisor, won the Eastern Division contest and was a finalist in the National Federation of Music Clubs-NBC-Juilliard violin contest. She also won a scholarship at the Berkshire School this summer. John Fiasco, Midwestern winner, is a protégé of Carl Eppert and Clarke Woodell, patrons of the sorority.

Grace Bush, composer-pianist, poet and lecturer, is touring the Middle West and recently appeared before the Ohio State Federation of Clubs' convention in Middletown. She has been made an honorary member of the Eugene Field Society for her latest book of poems.

Gena Branscombe conducted her choral in its annual Spring concert in Town Hall. Fay Ferguson, pianist, participated in a war stamp program at Ossining, N. Y. Lela Hammer was assisting organist recently with the Chicago Symphony, Dr. Frederick Stock conducting. Margaret Mannebach was accompanist for the concert of the Catholic Youth Chorus in Detroit, with Harry Seitz conducting. Margaret Glynn directed the Tappan School operetta recently .

Helen N. Anderson, member of Delta Omicron, has been awarded the $300 Dorothy McVitty Scholarship at Ohio State University. She is a member of the university chorus.

Toscanini and Monteux Will Be Philadelphia Guests

PHILADELPHIA—Arturo Toscanini will return as guest conductor of the Philadelphia Orchestra for two Friday and two Saturday concerts, it is announced by Harl McDonald, manager. He may conduct a Monday concert. Pierre Monteux has also been invited to be a guest conductor. Fritz Kreisler will be heard as soloist during the season. Other assisting artists engaged include Artur Rubinstein, Helen Traubel, and Gregor Piatigorsky. Kreisler's engagement will probably be in January, according to the manager. Eugene Ormandy continues as conductor and musical director.

Kinley Scholarship Awarded

URBANA, ILL.—Justine Emerson Fuller, born in Siam, won the Kate Neal Kinley Memorial Fellowship providing $1,000 for study or travel it is announced by the committee representing the College of Fine Arts of the University of Illinois. She will continue her studies in art. The alternate is Adele Paulina Guntor, Westville, Ill., a graduate of the University's School of Music. The fellowship permits candidates to apply in the field of art or that of music.

Lotos Club Honors Audition Winners

At a meeting of the Board of Governors of the Lotos Club of New York, it was decided to elect to complimentary membership for one year, the male winners each season of the Metropolitan Auditions of the Air. Those for 1941-42 were Elwood Gary, tenor, of Baltimore, and Clifford Harvuot, baritone, of Norwood, Ohio.

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